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THE
*TRAVELLING
COMPANION*

London: STAINER & BELL, Ltd.

THE TRAVELLING COMPANION

Opera in 4 acts

(After the tale of Hans Andersen)

Written by

HENRY NEWBOLT

Composed

by

Charles Villiers Stanford.

Op. 146.

Price 8/- net cash

London,
STAINER & BELL, LTD
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W.1.

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CHARACTERS.

THE PRINCESS.	<i>Soprano.</i>
TWO PEASANT GIRLS.	<i>Soprano & Mezzo Soprano.</i>
JOHN.	...	...	<i>Tenor.</i>
THE TRAVELLING COMPANION.	...	...	<i>Baritone.</i>
THE KING.	...	...	<i>Bass Baritone.</i>
THE WIZARD.	...	...	<i>Bass.</i>
THE HERALD.	...	...	<i>Baritone.</i>
TWO RUFFIANS.	...	...	<i>Baritone & Bass.</i>
CHORUS OF PEASANTS, GOBLINS &c:			

TIME.

About the 15th Century.

SCENES.

ACT I. SCENE I.	...	...	...	A Church.
SCENE II.	...	...	...	A Country Road.
ACT II.	...	...	...	The Palace Square.
ACT III. SCENE I.	...	...	...	The Palace Square.
SCENE II.	...	...	...	The Wizard's Cave.
ACT IV.	...	...	...	The Palace Square.

THE TRAVELLING COMPANION.

Henry Newbolt.

Charles Villiers Stanford.
Op. 146.

PRELUDE.

Adagio molto.

PIANO.

mp pesante

p

il thema marcato

mf

cresc. poco a poco

4

A

ff largamente

dim.

p

(♩=♪)

B(♩=♪)

Musical score page 5, measures 1-2. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a dynamic *cresc.* followed by a forte dynamic *f*. Measure 2 begins with a dynamic *cresc.* The music features various note heads, stems, and rests, with some notes connected by horizontal lines. The key signature changes between measures.

Musical score page 5, measures 3-4. The score continues with two staves. Measure 3 starts with a dynamic *cresc.* Measure 4 begins with a dynamic *mf*. The music includes various note heads, stems, and rests, with some notes connected by horizontal lines. The key signature changes again.

C

Musical score page 5, measure 5. The score shows two staves. The top staff has a dynamic *mf*. The bottom staff has a dynamic *cresc.* The music consists of eighth-note patterns and rests.

Musical score page 5, measures 6-7. The score consists of two staves. Measure 6 starts with a dynamic *cresc.* Measure 7 begins with a dynamic *ff*. The music features eighth-note patterns and rests.

Musical score page 5, measures 8-9. The score consists of two staves. The top staff has a dynamic *c*. The bottom staff has a dynamic *c*. The music consists of eighth-note patterns and rests.

D

Musical score page 5, measures 10-11. The score consists of two staves. The top staff has a dynamic *c*. The bottom staff has a dynamic *c*. The music consists of eighth-note patterns and rests.

dim.

sf

pp

($\frac{1}{2}$ $\frac{1}{2}$)

ACT I.

Scene 1. The interior of a church at night, very dimly lighted: before an altar (L) a dead man, lying on a bier, awaiting burial. A storm is raging outside.

Allegro moderato.

The musical score consists of five staves of music, likely for piano and orchestra, arranged vertically. The first staff shows a treble clef, a key signature of one flat, and common time. The second staff shows a bass clef, a key signature of one flat, and common time. The third staff shows a treble clef, a key signature of one flat, and common time. The fourth staff shows a bass clef, a key signature of one flat, and common time. The fifth staff shows a treble clef, a key signature of one flat, and common time. The music begins with a dynamic of *mf*, followed by *p*. The score includes various dynamics such as *f*, *mf*, *dim.*, and *pp*. Measure numbers 5 and 8 are indicated. Measure 8 is marked with a circled '1' above the staff. The score concludes with a series of eighth-note patterns on the bass staff.

2

8

3

7

p

p

p

4

cresc.

(The Curtain rises.)

(lightning)

(John enters by door R.)

5

JOHN.

Ah! what a storm! What a storm!

poco rall.

My luck goes all one

colla parte

a tempo

JOHN.

-gin-ning!
My fa - ther, my fa - ther

cresc.

6

JOHN.

dead, dead, dead!
The lit-tle home that nursed me

(sharp lightning)

JOHN.

Shat-ter'd as if by

JOHN.

light-ning.

JOHN.

JOHN.

And to-day, when I creep out to build the world a - new,

JOHN.

The ve-ry skies are black: My on - ly shel - ter

JOHN. a vil - lage church, My on - ly

JOHN. friend- *f con passione* My fa - ther, my fa - ther, my fa - ther,
dim.

JOHN. gone, gone, gone! I have no

8
(He throws himself on a bench. The thunder becomes more distant.)

JOHN. friend.

9 (Moonlight begins; a ray moves slowly towards the bier)

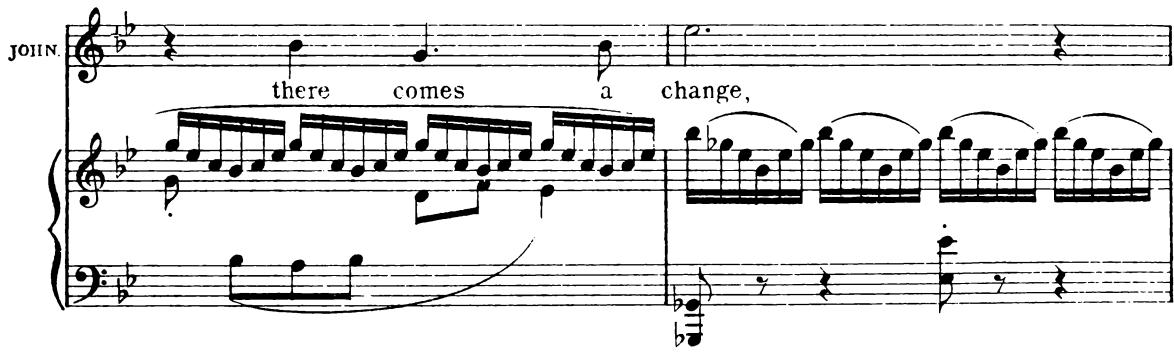


(John raises his head and listens)



JOHN.

Cour - age!



JOHN.

mut - ters far off and far less

JOHN.

fierce. The storm is

JOHN.

pass - ing:

Meno mosso.(quasi Andante.)

JOHN.

Moon - light fe - turns, like
(the moonlight shines on the bier)
Solenne

JOHN.

sleep, when pain is o - ver.

S & B. 2002.

JOHN. *mf* Ah! what is this? Is death then ev - ry-where? Why
 JOHN. (He moves to the altar steps) not? An-oth-er wan-drer laid to rest!
 JOHN. Yes, like a sleep the moon - light touch-es him. O friend
 JOHN. — I nev - er knew! O pain-less sleep-er! You too are
 JOHN. lone - ly, but your need is past!

S & B. 2002.

11

(He goes slowly behind the pillar L.)

JOHN.

Musical score for John's part in measure 11. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a common time signature. The vocal line starts with a single note followed by a rest, then a series of eighth-note chords. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords. Dynamics include *pp tranquillo* and *ppp*.

poco accel.

(Enter two Ruffians R. They

Musical score for the entrance of two Ruffians in measure 11. The score continues with two staves. The vocal line begins with eighth-note chords. The piano accompaniment features eighth-note chords. The vocal line ends with the lyrics "peer round the church behind the pillar R.)".

Poco più animato.

stacc.

Musical score for the entrance of two Ruffians continued in measure 11. The vocal line begins with eighth-note chords. The piano accompaniment features eighth-note chords. The vocal line ends with the lyrics "peer round the church behind the pillar R.)".

12 1ST RUFFIAN.

Musical score for the first Ruffian in measure 12. The vocal line begins with eighth-note chords. The piano accompaniment features eighth-note chords. The lyrics "This is the place, but where's the plunder?" are spoken.

1st R.

I'll not go be-fore I' find him.

Why not so loud, man?

2ND RUFFIAN.

sh- not so loud!

Musical score for the second Ruffian in measure 12. The vocal line begins with eighth-note chords. The piano accompaniment features eighth-note chords. The lyrics "sh- not so loud!" are spoken.

2ND RUFFIAN.

1st R. Who's to hear us? Can't you see? There's the

2nd R. moon-light - that's un-luck-y - And the sha-dows seem to

12 1ST RUFFIAN.

2nd R. move. Curse your moon-light, and your sha-dows.

1st R. Curse your sil-ly trem - bling tongue!

(peering) 2ND RUFFIAN. *p.*

1st R. What's that yon-der? 'Tis a

1ST RUFFIAN.

2nd R. bier. Ay! a bier, and what's up-on it?

(He goes up to look at the face)

1st R.

14 (at the bier) Come, man? Come, man! Come, man! Come!

(John comes from behind the pillar.)

1st R. He's ours — at last! Hold off!

JOHN. you there, hold off! What work is this you're

15

JOHN. af - ter?

1ST RUFFIAN. No work of yours— Be-gone, and leave us

2ND RUFFIAN.

JOHN. What! here for steal-ing? This poor worn-out
to it!

2nd R. Be-gone!

JOHN. gar - ment Cast by a soul that's gone be-yond your

più agitato.

1st R.

2nd R.

JOHN. reach!

1st R. This man de-ceivd us— died be-fore he

2nd R. This man de-ceivd us— died be-fore he paid,

JOHN.

1st R. *cresc.* paid, died be-fore he paid; we are but

2nd R. *cresc.* died be-fore he paid; we are but

16

JOHN. Who told you that the dead _____

1st R. ask - ing him for what he owed us.

2nd R. ask - ing him for what he owed us.

JOHN. — can pay the liv - ing?

1st R. This way or that, he'll

2nd R. This way or that, he'll

mf

JOHN. How can he pay? He is not here, you can-not ev - en
pay!

2nd R. pay!

pp

JOHN. plun - der this emp - ty sem-blance of the man that's

1st R.

2nd R.

Allegro.

JOHN. gone!

1st R.

2nd R. Rich men go

He may be gone, but yet not emp-ty hand-ed,

Allegro.

17

JOHN.

1st R. rich-ly ev - en to their graves. Ay! and there's

2nd R. Ay! and there's ran-som-

JOHN.

1st R. ran - som- This same worn - out gar - ment,

2nd R. This same worn - out gar - ment,

cresc.

JOHN.

I say you shall not touch him-

1st R.

We'll take in pawn.

2nd R.

We'll take in pawn.

JOHN.

I'll be his ran-som!

1st R.

Why! he's

2nd R.

Why! he..

JOHN.

rall. I am his friend, _____ and I am

1st R.

none of yours?

2nd R.

none of yours?

JOHN. *a tempo*
friend-less too!

1st R.

2nd R. (The two Ruffians confer.)

pp p a tempo

JOHN.

1st R.

2nd R. What's your
Well, if you like then, What's your price?

JOHN. *mf* (Draws a purse from his wallet and gives it to them.) *dim.*
Take what I have, and leave the dead with
1st R. price?

2nd R.

JOHN. Allegretto molto ritmico e non troppo mosso

me.

(They go to the altar steps, pour out the coins on
8ves..... col 8va
them, and ring them.)

18

1st R.

2nd R.

Twen - ty, thir - ty, see them leap, gold - en beau-ties,
col 8va

1st R.

2nd R.

Thir - ty, for - ty, here's a heap,
clean and clink - ing,

1st R. good for more than one day's drink-ing, Good for more than one day's drink-ing!

2nd R. Good for more than one day's drink-ing!

19*(To the dead man.)*

1st R. You that used to be so great, See us

2nd R.

1st R. pock-et up the gold, you!

2nd R. Long e-nough you made us wait,

1st R. Now at last, at last we've bought and sold you,

2nd R. Now at last we've bought and sold you, now we've bought and sold you,

(They rise to go.)

20 *To John, with a scornful gesture towards the bier.*

1st R. sold you! There's your bar-gain, Well o -

2nd R. sold you!

{ 1st R. -bey you- Ay! and wel-come:

2nd R. There's your bar-gain, Well o - obey you- Ay! and

{ 1st R. Take him, take him, take him! May - be

2nd R. wel-come: Take him, take him!

{ 1st R. some day he'll re - pay you, Some day

2nd R. May - be some day he'll re - pay you,

1st R. some day, some day, some day, When you find the

2nd R. Some day, some day, some day, When you find the

1st R. way to wake him!

2nd R. way to wake him!

(The door clangs.)

1st R. Take him, take him.

2nd R. Take him.

after them.) (Outside.) (Both laugh.)

1st R. Good for more than one day's drinking!

2nd R.

dim.

JOHN.

(Turning to the dead man.)

JOHN.

Good-night Compan-ion: Our af-fair is

Andante moderato.

JOHN.

done, and I am once more lone-ly.

22

JOHN.

(He kneels down before the altar: the moonlight is on him.)

I will pray.

JOHN.

Andante moderato.

JOHN.

mf

Broth-er of men, I ask of thee to-

JOHN.

-day no ea - sy for - tune, no con-tin - uing

23

JOHN.

ci - ty: I am young and strong,

JOHN.

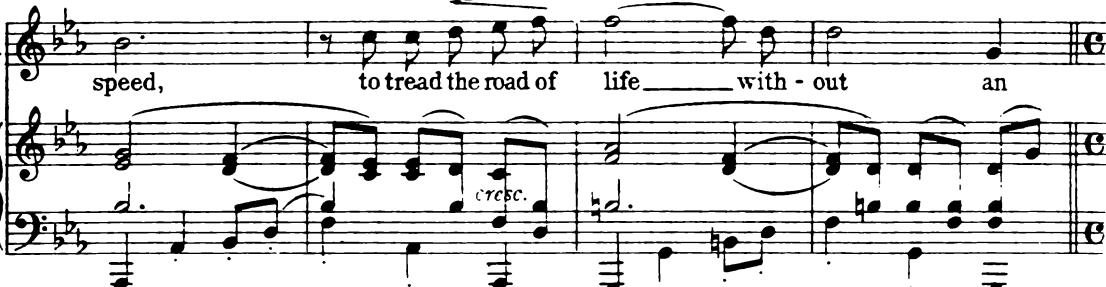
I choose the wand-ring way, I kneel not yet for pi-ty:

24

JOHN.

On - ly I pray, wheth-er I halt or

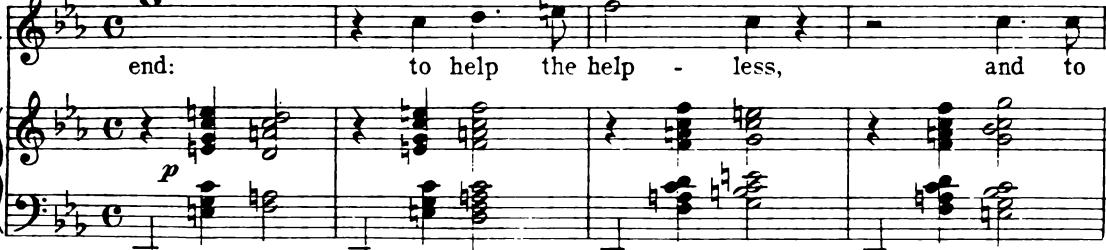
JOHN.



speed, to tread the road of life with - out an
end: to help the help - less, and to
find at need some
stron - - ger soul, some stron - - ger soul for
friend!

Andante maestoso. (non troppo lento.)

JOHN.



end: to help the help - less, and to
find at need some
stron - - ger soul, some stron - - ger soul for
friend!

JOHN.



cresc.
find at need some
cresc.
stron - - ger soul, some stron - - ger soul for
friend!

25

JOHN.



stron - - ger soul, some stron - - ger soul for
friend!

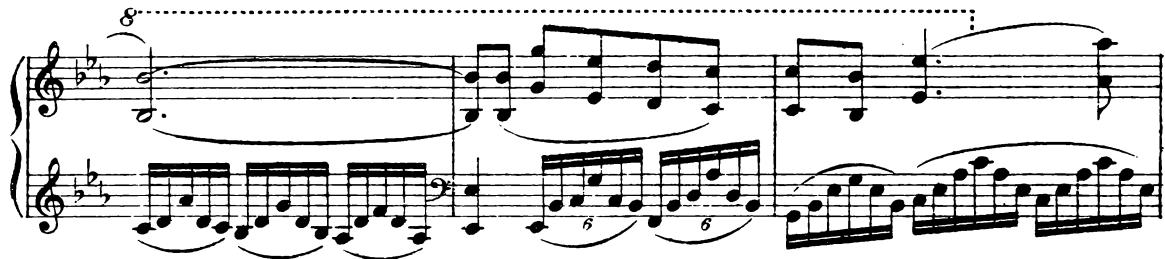
(The moonlight falls strongly on the crucifix.)

JOHN.

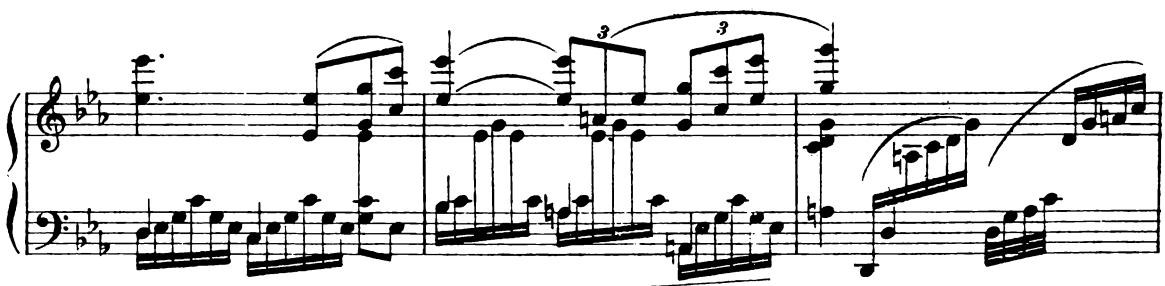
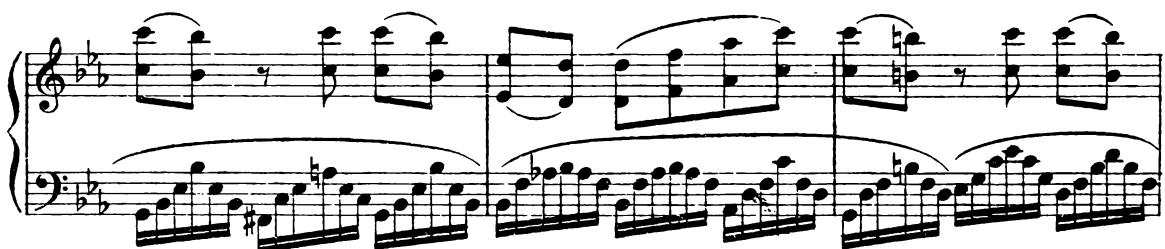


friend!
f pesante

(The stage darkens, and the scene changes.)



26



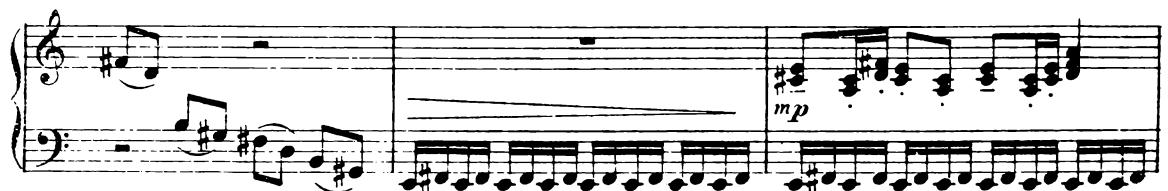
col. Rec.

largamente

27

Allegretto con moto.

[28]



(When the darkness passes)

8

away, the scene is changed to a winding road, with a church at back; John is sleeping on the steps.)

30

mf (Behind the scenes)

(They laugh)

Who's for a king-dom, who's for a Queen?

And

SOP.

ALTO. (They laugh)
that's a ve-ry old sto-ry!

Who's for a king-dom,

(The chorus enter by the road)

SOP.

ALTO. Who's for a Queen? —
Who's for a Queen? And that's a ve-ry old sto - ry!

31

SOP. *mf*
All in a morn-ing

ALTO. (All laugh)

SOP. glo - ry! _____ All in a morn-ing

ALTO. *mf* All in a morn-ing glo - ry! _____

poco a poco cresc.

(*John springs to his feet.*)

SOP. glo - ry!

ALTO. la, la,

32

(JOHN)

JOHN Oh tell me, tell me,

SOP. *f* la, la, la, la, la, la, la,

ALTO. la, la, la, la, la, la, la,

f

(1st Girl) *mf*

JOHN. what wast the song you sang? Stay, here's a young one Shall we

SOP.

ALTO.

p

1st G. try him, girls?

SOP. Yes! yes! give him a chance! give him a chance! Give him a

ALTO. Yes! yes! give him a chance! give him a chance! Give him a chance.

f

(The girls gather in a group.)

SOP. chance!

ALTO.

p

33 Molto più moderato.

1st G. Who's for a king-dom, who's for a Queen?
 SOP. All in a morn-ing glo - ry,
 ALTO.

pp *colla parte*

Più lento.

1st G. Face more beau-ti - ful nev-er was seen,
 SOP.
 ALTO. All in a morn-ing glo - ry,

1st G. Heart more mas-ter-ful nev-er has been, *a tempo* And that's a ve-ry old
 SOP. And that's a ve-ry old sto - ry,
 ALTO.

stacc. *p*

‘4 Più lento *a tempo*

1st G. Ma-ny a gay lad comes to town, — All in a morn-ing glo - ry

SOP. All in a morn-ing

ALTO.

Piano: *pp* *p*

Più lento.

His heart goes up, and his heart goes down, And the
glo - ry _____

All in a morn-ing glo - ry!

Tempo I.

1st G. accel.

Prin-cess strikes him dead with a frown, — And that's the same old

SOP.

ALTO.

mf. *f.* *p.*

And that's the same old sto - ry,

35

1st G. sto - ry!

SOP. and that's the same old sto - ry!

ALTO. That's the same, the same, the same old sto - ry!

Più lento.

1st G. some fine day, as I've heard said, ||*2*|| *c*

SOP. ||*2*|| *c*

ALTO. ||*2*|| *c*

p. *p.*

1st G. *mf*

SOP. *mf* All in a morn-ing glo - ry
mf All in a morn-ing glo - ry

ALTO. All in a morn-ing glo - ry

Piano bass line.

più lento

1st G. lov-er will come that keeps his head, And Ma-dam will lose her own in - stead,

SOP.

ALTO

accel.

36

1st G. And that's the end of the sto-ry.

SOP. And that's the end of the sto-ry! *(they laugh)*

ALTO. And that's the end of the sto-ry!

JOHN. (as if possessed by the song)
Più lento.

Face more beau - ti - ful ne - ver was seen, ne - ver was seen,

SOP.

ALTO

BASSO

Tempo I.

JOHN. All in a morning glo-ry!—

SOP.

ALTO (They gather round John, laughing)

All in a morning glo-ry!—

f stacc.

Allegro leggiero. (d = d)

mf 1ST GIRL.

Now then, young man, you

SOP.

ALTO

p

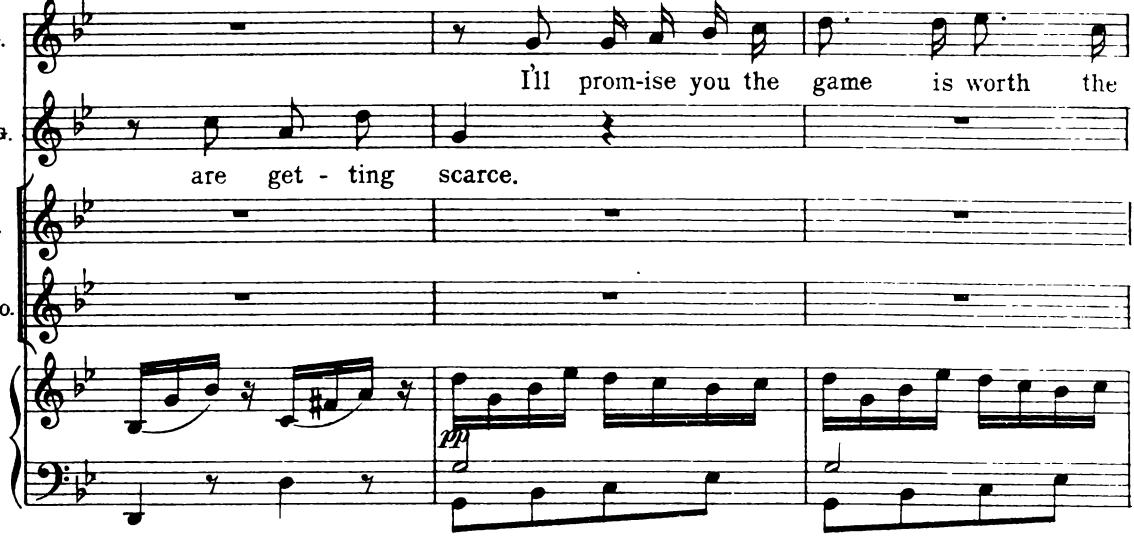
1st G. seem to like the mu - sic, Why don't you come with
 SOP.
 ALTO.

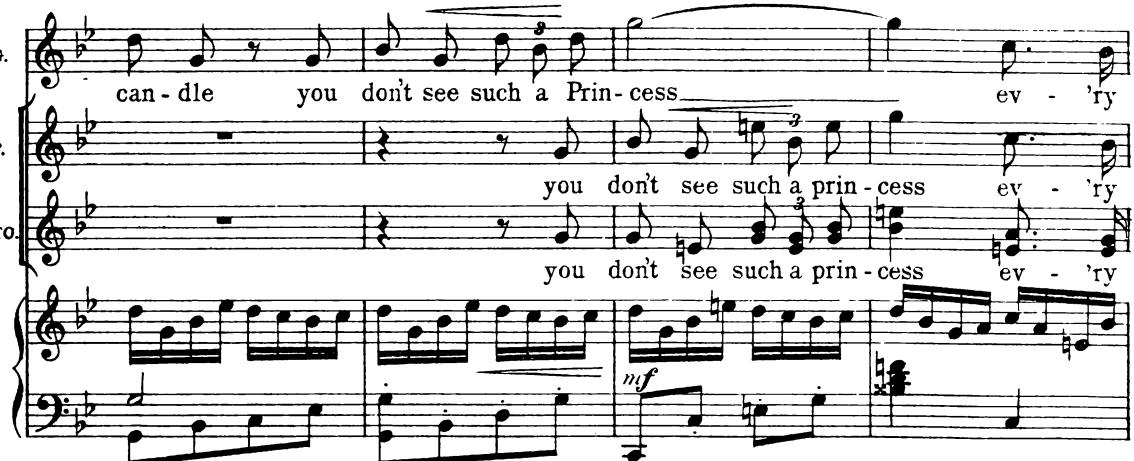
37

f 2ND GIRL.

1st G. us and try your luck? Yes, come a-long,
 SOP.
 ALTO. Come a-long!
 Come a-long!

2nd G. you may be want - ed yon - der You neck-or - no-thing lads
 SOP. you're want - ed!
 ALTO. you're want - ed!
 BASS

1st G. I'll prom-ise you the game is worth the
 2nd G. are get - ting scarce.
 SOP.
 ALTO.


1st G. can - die you don't see such a Prin - cess ev - ry
 SOP. you don't see such a prin - cess ev - ry
 ALTO. you don't see such a prin - cess ev - ry


1st G. day. Nor such a gar - den!
 2nd G. Nor such a gar - den!
 SOP. day. Nor such a
 ALTO. day. Nor such a


38

1st G.

2nd G.

SOP.

ALTO.

1st G.

2nd G.

SOP.

ALTO.

39 ff

1st G.

2nd G.

SOP.

ALTO.

1st G. shi-ver.

2nd G. shi-ver.

SOP. shi-ver.

ALTO. shi-ver. e - nough to make you shiver.

1st G. one of them was once a man that died for

2nd G.

SOP.

ALTO.

40

1st G. love of her

2nd G. and glad to do it!

SOP. and glad to do it!

ALTO. and glad to do it!

(approaching John.)

Poco più lento.

And

That's a right sort for me!

That's a right sort for me!

A musical score showing a single melodic line on a staff. The lyrics are integrated into the music. The first measure contains 'some -'. The second measure contains 'day'. The third measure contains 'soon'. The fourth measure contains 'there'll come'. The fifth measure contains 'a lad'. The sixth measure contains 'that's the'. The notes are primarily eighth notes, with some sixteenth notes and rests.

41 *a tempo*

JOHN.

mf

right sort for her. What shall I

sort for hex

What shall I

三

1

say? My heart is beat-ing. Is it true? is it

JOHN

say? My heart is beat-ing. Is it true? is it

100

true? true? Is this my for - tune?

42

1st G. *f*
Ha, ha, ha, ha, ha, ha, ha, ha, is it true?

2nd G.
Ha, ha, ha, ha, ha, ha, ha, ha, is it true?

SOP.I.
Ha, ha, ha, ha, ha, ha ha ha ha is it true?

SOP.II.
Ha, ha, ha, ha, ha, ha, ha, ha, is it true?

ALTO
is it true? is it true?

42

1st G.
Yes, yes, yes, yes! True e-nough!true e - nough! Some day or oth - er it

2nd G.
Yes, yes, yes, yes! True e-nough!true e - nough' Some day or oth - er it

SOP.I.
Yes, yes, yes, yes! True e-nough!true e - nough! Some day or oth - er it

SOP.II.
Yes, yes, yes, yes! True e-nough!true e - nough! Some day or oth - er it

ALTO.
Yes, yes, yes, yes! True e-nough!true e - nough! Some day or oth - er it

43

1st G. must be true, _____ True for the one who wins!

2nd G. must be true, _____ True for the one who wins!

SOP. must be true, _____ True for the one who wins!

ALTO must be true, _____ True for the one who wins!

[43]

(The Girls begin to go off over the road.)

SOP. All in a morn-ing glo - ry! _____

ALTO All in a morn-ing glo - ry! _____

dim.

SOP. _____

ALTO _____

Poco meno mosso.

SOP.
ALTO
Piano

But some fine day, as
But some fine day, as

SOP.
ALTO
Piano

I've heard said, The lov-er will come that keeps his head, _____ And
I've heard said, The lov-er will come that keeps his head, _____ And

44

1st G.
2nd G.
SOP.
ALTO
Piano

that's the end, that's the end
and that's the end, that's the end,
that's the end of the sto - ry, that's the end, that's the end
that's the end of the sto - ry, and that's the end, that's the end,

44

1st G end, that's the end of the sto - - ry.

2nd G that's the end, the end of the sto - - ry.

SOP. end, that's the end of the sto - - ry.

ALL. that's the end, the end of the sto - - ry.

(The Travelling Companion has appeared

unnoticed, and stands behind John.)

(Looking after the crowd.)

Piu lento.

45

JOHN.

c - - - - - What do they mean? What shall I answer?

p b - - - - - pp - - - - -

JOHN. —————— (startled) Good Sir, for-
p ma marcato
T.C. No need to ans - wer, John!

(peering at him) *p*

JOHN. -give me— you call me by my name— I think I know you— But I'm a

T.C.

46

JOHN. *wand'ren now* I have for-got-ten —

T.C.

No, John,

JOHN.

T.C.

You nev-er look'd in-to my eyes, nor ev-er heard my voice un-til this

47 Agitato. *p ad lib.*

JOHN.

T.C.

It must be so- and you- you are not strange, Your
moment.

JOHN.

T.C.

eyes are like a mem'-ry out of child-hood, and my heart

48 (suddenly)

JOHN.

T.C.

echoes when I hear you speak- You knew my name?
Ay,

t.c.

That was ea-sy guessing! John is a pilgrim's name, and you're a pil-grim.

Allegro vivace.

JOHN.

No, no, a pil-grim journeys to a shrine, and, when he

JOHN.

poco rall. a tempo

finds it, turns a-gain for home. I have no

colla parte

JOHN.

home, no shrine, and no re-turn-ing, no

49

JOHN.

life, no life, but what I find by the

T.C.

JOHN.

road - side. By the road - side are homes to sell in

T.C.

plen - ty: Have you no gold? No small in - her-i-tance?

JOHN. 50 (*confused*)

I had a purse - Why should I tell you this?

T.C.

You had a purse, but yes-ter-day you lost it, fell among thieves,

p stacc.

pp

JOHN. (starting) **51** T.C. *tranquillo*

T.C. or paid an-oth-er's debt. Who told you? Nay! I have a gift of

(Piano part: Treble clef, C major, common time. Dynamics: *mf*, *pp*, *fff*, *animato*, *mf*, *cresc.*, *f*)

T.C. dream - - ing, last night in a deep sleep

T.C. JOHN. I dream'd of you. Last night ____ I too was

(Piano part: Treble clef, C major, common time. Dynamics: *ppp*)

JOHN. dream - - ing - That is past - To - day I tramp it. I must find my

(Piano part: Treble clef, C major, common time. Dynamics: *mf*)

(The men come along the road from R.)

JOHN. for - tune.

T.C. for - tune?

(in the distance)

CHO.
SOP*i*

la, la, la, la, la, la, la,

JOHN.

T.C.

For - - - tune, or fate,

SOP*i*

la, la,

JOHN.

T.C.

"And that's the end of the

Be careful!

SOP*i*

la, la, la, la!

(♩ = ♩)

JOHN. sto - ry!"

TEN.

PEASANTS. (a few) *mf*

BASS. So 'tis! so 'tis! Ay, that's the

p

JOHN.

TEN. (a few) *mf*

Not yet a-while, I hope!

BASS. end of the sto - ry! Well, you're a hard one!

53

(starting forward)

JOHN.

TEN. *mf*

And you're a soft, to want your sto - ry end-ed.

BASS.

(To the Chorus)

JOHN. Tell me the truth of the sto-ry!

TEN.

BASS. (ALL.) I say that he's a hard one!

JOHN.

(ALL.)

TEN. Those good lads that chuck their lives a-way for the Prin - cess

BASS. Those good lads that chuck their lives a-way for the Prin - cess

JOHN. Ah! for the Prin - - - cess yon - der -

TEN. yon - der -

BASS. yon - der -

54

JOHN.

TEN.

BASS.

Those good lads- He hears their bare bones chattering, and he likes it.

Those good lads-

Ay! that I

JOHN.

TEN.

BASS.

do, I'm not a-shamed to say so. I like to see a

JOHN.

TEN.

BASS.

What do they mean?

I

proper fine young woman holding her own a bit-

JOHN.

TEN. like to see a proper young man standing up to her, Staring his

BASS. Staring his

55

JOHN.

TEN. eyes out just to see her beau-ty, Staking his life

BASS. eyes out just to see her beau-ty, Staking his life

poco slentando
(fervently) *mf*

JOHN. On - ly to see her beau-ty-

TEN. — and los-ing ev-'ry time.

BASS. — and los-ing ev-'ry time.

56

a tempo

JOHN. Staking his life! —

TEN. Ay! that's the

BASS. Ay! that's the joke!

JOHN.

TEN. I. joke! Ay! that's the joke! Play - act - ing's nothing to it! 'Tis life or

TEN. II. joke! Ay! that's the joke! Play - act - ing's nothing to it! 'Tis life or

BASS I.

BASS II. Nothing to it! 'Tis life or
Play - act - ing's nothing to it! 'Tis life or

(The T. C. who has been watching John, takes him by the arm and leads him aside.)

TEN. I. death! Mind you, mind you, he has his

TEN. II. death! Mind you, mind you, he has his

BASS I. death! Mind you, he has his chance! he has his

BASS II. death! Mind you, he has his chance! he has his

57

(looking over his shoulder at the peasants, who group together and talk)

JOHN.

TEN. I. chance! What do they mean?

TEN. II. chance!

BASS I. chance!

BASS II. chance!

p

JOHN. What shall I an - swer? *mp*

T.C. No need to

JOHN. Ah! but the Princess - *mf*

T.C. answer, John. She is a mortal

pp

T.C. dan - ger. They want a show to gape at: let them go.

TEN.

BASS.

p

58

TEN. *f*

Ay! let us go! Ay! let us go! let us go!

BASS. *f*

Ay! let us go! Ay! let us go! let us go! _____

TEN. (to John) Stay with the old man, you!

BASS. Stay with the old man, you! Good bye, Faint -

p

mf

JOHN. How could they sing of her,

TEN. Good - bye, Faint - heart, Stay with the

CHO.

BASS. heart, Stay with the old man,

cresc.

(d = d)

JOHN. if she were on - ly a beau - ti - ful tale?

TEN. old man, stay with the old man, You! You'll

CHO.

BASS. stay with the old man, You! You'll

59

JOHN. - C - -

TEN. nev - er win fair la - - dy!

CHO.

BASS. nev - er win fair la - - dy!

59

TEN.
CHO.
BASS.

You've had your chance, you've had your chance! Ha, ha, ha, ha, ha, ha, ha,
 You've had your chance, you've had your chance! Ha, ha, ha, ha, ha, ha, ha,

(They go off down the road. L.)

TEN.
CHO.
BASS.

ha! You've had your chance!
 ha! You've had your chance!

dim.

JOHN. *p (ad lib.)*

I have my

pp *colla parte*

60

Andante quasi larghetto.
(Looking after the peasants.)

JOHN.

chance?
A Prin - cess,

JOHN.

and a king - dom!
et cetera.

JOHN.

That was no mock-ér-y of fool-ish girls, That was a man's

word!

I must take my chance! Think twice of it—

T. C.

61

T.C.

The world has ma - ny king - doms, ma - ny Prin - cess - es! I must take my

"

JOHN.

T.C.

mezza voce

JOHN. chance! Think yet a-gain- This chance is life or death.

"

f. pp

JOHN. f animato

The best _ of all good rea-sons-

JOHN. f allargando

My Prin - cess _ must be my life _____ or

sf

62

Allegro moderato.

(He breaks away, and follows the crowd down the road. L.)

JOHN.

death

Good-bye! Good-bye!

f

p

This musical score shows two staves for John. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The music consists of eighth and sixteenth note patterns. The vocal line includes the words "death" and "Good-bye!" repeated twice, once forte and once piano. Measure endings are indicated by short vertical lines at the end of each measure.

JOHN.

(The T. C. looks gravely after

Good-bye!

This section of the score continues the musical line for John. It features a treble clef and a bass clef. The key signature changes to A-flat major (one flat). The vocal line continues the "Good-bye!" phrase. The dynamic is piano throughout this section.

*him as he goes.)**dim.*

This block contains three staves of music. The first two staves are in B-flat major and the third is in A-flat major. The vocal line ends with a dimissive dynamic, indicated by a curved arrow pointing downwards.

This block contains two staves of music. The first staff is in B-flat major and the second is in A-flat major. The vocal line begins with a dynamic of *mp*.

63 Andante molto solenne e tranquillo.

T. C.

mp

No gold! No guide! No swing-ing steel,

This block contains two staves of music. The first staff is in B-flat major and the second is in A-flat major. The vocal line continues the melodic line established in the previous section, with lyrics about "No gold!", "No guide!", and "No swing-ing steel!". The dynamic is *mp* throughout.

T.C. *p* On - ly a dream and a song to win the world!

64

T.C. Go forth! Go forth!

T.C. 0 gal - lant heart! 0 heart of youth that

T.C. will not count the cost! A flash of

65

T.C. morn - ing sun light, a call of the wan - d'ring wind, and a -

cresc.

T.C.

- lone, a - lone,

T.C.

a - lone thou art gone, a - lone thou art

66

T.C.

gone to dare the death! No! not a-

mf

T.C.

(Turning towards L.)

- lone! Dare what you will,

T.C.

(Turning full face.)

dare what you will, You

f.

T.C.

still, you still _____ shall find a

67

T.C.

friend! *Pesante e maestoso.*

mf

(The T.C., standing awhile as if transfigured, turns, and follows John down the road. L.)

cresc.

f

dim.

(Slow Curtain.)

pp

ACT II.

Allegro.

The musical score consists of six staves of piano music, arranged in two columns of three staves each. The key signature changes from G major (two sharps) to F# major (one sharp) and then to E major (no sharps or flats). The time signature is 2/4 throughout. The dynamics include *f*, *mf*, *p*, *cresc.*, and *stacc.*. The first staff shows a continuous eighth-note pattern. The second staff begins with a forte dynamic. The third staff features a bass line with sustained notes. The fourth staff includes a dynamic marking *p stacc.*. The fifth staff shows a transition with a crescendo. The sixth staff concludes with a forte dynamic.

1

mp

p

cresc.

3

3

3

S. & B. 2002.

2 (The curtain rises. The Palace Square.)

The musical score consists of three systems of music. The first system starts with a forte dynamic (f) and includes three measures of bassoon parts with slurs and grace notes. The second system continues with a forte dynamic and includes three measures of bassoon parts with slurs and grace notes. The third system begins with a dynamic of sf (sforzando) and includes four measures of bassoon parts with slurs and grace notes. The fourth system starts with a dynamic of (d-d) (diminuendo) and includes three measures of bassoon parts with slurs and grace notes. The fifth system starts with a dynamic of rall. (rallentando) and includes three measures of bassoon parts with slurs and grace notes. The sixth system starts with a dynamic of Recit. PRINCESS. and includes three measures of bassoon parts with slurs and grace notes. The seventh system starts with a dynamic of Lento and includes three measures of bassoon parts with slurs and grace notes.

PRIN.

-stand?
How shall a maid un - wind with her own
trembling hand the tan - gled thread of her mind?

PRIN.

There was a song I laugh'd at long a -

PRIN.

ago I heard my old nurse sing it, long a - go, long a -

PRIN.

Allegretto.

ago.
What

What

TRIN.

makes your eyes so proud, daughter, my daughter? What makes you'reyes so

PRIN.

proud, your heart so brave? Lit - tle you care, — daugh-ter, If

PRIN.

3

those who dare, daughter, go to their grave." So

a tempo

mf

Animato.
Quasi Recit.

PRIN.

p poco meno

brave was I and proud? Ah, long a - go, long a - go.

pp

PRIN.

pp

Poco più mosso.

PRIN.

"Tru - ly I can - not tell, moth-er, my moth-er,

PRIN.

cresc.

Tru - ly I can - not tell, So was I born.

cresc.

PRIN.

While life's a game, moth-er, and love's a name,

PRIN.

f

moth-er, All men I scorn."

RIN.

p

4 *Quasi Recit:*

That too was long a - go, long a - go! All's tan-gled now,

PRIN. tan - gled.

A tempo con moto.

PRIN. Some day when love — comes, daugh-ter, my daughter,

PRIN. Some day when love — comes, Scorn shall be dumb.

PRIN. With a man's right, daugh-ter, with a man's right,

PRIN. (Enter the King.)
daugh-ter, with a man's might, daugh-ter,

PRIN.

KING. (mitando)

The man will come!" Pray Heavn the man will

senzatempo KING. PRINCESS.

come! My Fath-er! Are you then so wea-ry of me? No,no. I am not

5 atempo (alla Recit.) 3 KING. PRINCESS.

wea-ry, I am per-plest! I am per-plest! Oh, what per-plexes

a tempo KING. PRIN.

you? The heart of wo-man is past finding out too

KING.

deep, too full of hard and crooked ways, too dark to see through

PRINCESS.

KING.

PRIN. *Fa-ther, I am sor-ry, That is my trou-ble too! I*

Allegro moderato.

KING. *know, I know, I know, and here's this fol-ly, here's the day a-*

[6] KING. *-gain. My day. Yes, yes, yes, yes, Your*

KING. *day and my day too, and all fool's day!* KING. *We well may be per-*

KING. *-plext! Folly of youth— woo-ing a phantom Princess-*

KING.

Fol-ly of wo-man- holding her-self too high- Fol-ly of age, Fol-ly of

KING.

age- trying to rule the wild _____ What does it

7

KING.

mean? What shall I say? What shall I do? I am per-plest, I am per-

KING.

-plex, I am per - plex!

PRIN.

Spi - rit of Youth -
woo - ing he knows not

PRIN.

what -
Spi - rit of wo - man,

PRIN.

hold - ing the truth so high -

PRIN. 8

Spi - rit of Love
com - ing to

PRIN. rule his own - What does it mean? what does it mean?

PRIN. *cresc.* Pe-ri-l of loss, pe-ri-l of gain, When is the hour? How should I

PRIN. tell? *a tempo*

KING. Now is the hour!

PRIN. If but the man would come! Many have come for a

KING. Many have come, many have come.

PRIN. crown. None— of them loved, none— of them loved,

KING.

PRIN. None of them knew my thought. Ah, there are ways! won-der-ful

KING. How could they know? How could they know?

PRIN. ways! Love when he comes, when he

KING.

PRIN. 9 comes, Love guess-es all!

KING. Why should a man,

PRIN.

KING. wooing as men will woo, pay such a price, win but the death of despair?

PRIN. That is the law, That is the law, Life is the stake for us

KING. *coda parte*

(10) *a tempo*
PRIN. both! Life is the stake. Life is the

KING. That is the law— What is the sense of it all?

PRIN. stake! Pe-ril of loss- pe-ril of gain *cresc.*

KING. What does it mean? Woman's a witch, Woman's a

PRIN.

KING.

Love when he comes
witch! Man is a fool!
Man is a fool!

PRIN.

KING.

(Exit R.)
re - conciles all.
I am per - plexed, I am per -

*Allegro vivace.
(Bell from the Castle.)*



PRIN.

KING.

(He follows her out.) *parlando*
-plexed, per - plexed, per - plexed.

(A crowd begins to gather.)

BELL.

PRIN.

KING.

This section shows three staves: Bell (treble clef), Prince (treble clef), and King (bass clef). The King's part consists of two systems of chords. Measure 10 ends with a half note on the first line of the treble staff. Measure 11 begins with a half note on the first line of the bass staff.

11

BELL.

PRIN.

KING.

This section shows three staves: Bell (treble clef), Prince (treble clef), and King (bass clef). The King's part includes a dynamic marking "stacc." above the first measure. Measure 11 ends with a half note on the first line of the bass staff.

PRIN.

KING.

This section shows two staves: Prince (treble clef) and King (bass clef). The King's part features eighth-note patterns with downward-pointing arrows indicating slurs. A dynamic marking "rit." is placed above the King's staff. Measure 12 ends with a half note on the first line of the bass staff.

Poco piu lento.

SOP.

ALTO.

TEN.

BASS.

Suit - ors? Suit - ors? Suit - ors? an - y mer - ry suit - ors?

Suit - ors? Suit - ors? an - y mer - ry suit - ors?

SOP.

ALTO.

TEN.

BASS.

Suit - ors? Suit - ors? Suit - ors? an - y mer - ry suit - ors?

Suit - ors? Suit - ors? Suit - ors? an - y mer - ry suit - ors?

Suit - ors? Suit - ors? an - y mer - ry suit - ors?

Suit - ors? Suit - ors? an - y mer - ry suit - ors?

simili

SOP.

ALTO.

TEN.

BASS.

An - y mer - ry suit - ors a - bid - ding for a bride? A

An - y mer - ry suit - ors a - bid - ding for a bride? A

An - y mer - ry suit - ors a - bid - ding for a bride? A

An - y mer - ry suit - ors a - bid - ding for a bride? A

12

SOP. king - dom for the best of you, A rope for all the rest of you,

ALTO. king - dom for the best of you, A rope for all the rest of you,

TEN. king - dom for the best of you, A rope for all the rest of you, The

BASS. king - dom for the best of you, A rope for all the rest of you, The

(John has entered among the crowd, coming thro' the gate.)

SOP. The

ALTO. The

TEN. lad _____ that loves a lot-ter-y will nev-er stand a-side! The

BASS. lad _____ that loves a lot-ter-y will nev-er stand a-side! The

SOP. lad _____ that loves a lot-ter-y will nev-er stand a-side!

ALTO. lad _____ that loves a lot-ter-y will nev-er stand a-side!

TEN. lad _____ that loves a lot-ter-y will nev-er stand a-side!

BASS. lad _____ that loves a lot-ter-y will nev-er stand a-side!

8

13

JOHN.

mf

These folk are gay e-nough: but I am lone - - ly.

p stacc.

JOHN.

Lone - ly and lost- not one a-mong them all so much as

pp

JOHN.

(*The King and Princess reenter behind the crowd, and pass towards the palace steps R. to L.*)

secs me - I am rest-less, rest-less.

p

pp

JOHN.

A stir in the crowd.

(Wood Wind.)

JOHN.

I won - der who comes now,

poco a poco cresc.

JOHN.

who pass-es yon - der, to-ward the Pa-lace

JOHN.

14

steps, a

(She turns and waves her hand to the people.
John sees her face.)

JOHN.

la - dy- Ah! What is this?

JOHN.

The world is changed,

JOHN.

The dawn has a - ris - en, The shadows are fleeing a-way,—

JOHN.

15 All is a morn - ing

p

col leg.

JOHN.

glo - ry,

(*The King and Princess go into the Palace.*)

JOHN

dim.

p

JOHN. *agitato*

Oh! can it be - Oh! can it be the Prin- cess?

JOHN. *animato*

What care I? Peasant or Prin-cess,

JOHN.

There's my share of the sun - - - - light,

JOHN. [16]

Heart of me, Life of me, Death of me, What care

Allegro. (The crowd turn upon him.)

JOHN. I?

TEN.

BASS. Allegro. *mf*
stacc.

Young

JOHN.

TEN. *mf*
Young man, Young man, You take a deal of room, and
man, Young man, You take a deal of room, and

BASS.

(To the nearest man.)

JOHN.

TEN. *cresc.*
make a deal of noise too- What's your trouble?
cresc.

BASS. make a deal of noise too- What's your trouble?

p

(The girls recognise John.)
cresc.

17

JOHN.

Sir, if you will be kind, I pray you tell me-

SOP.

See! see! see! Look at him!

ALTO.

See! see! see!

18

SOP.

Look at him! Look at him! Here's the fel - low that

ALTO.

Look at him! Look at him! Here's the fel - low that

SOP.

heard our song, heard our song and could not fol-low. Faint heart,

ALTO.

heard our song, heard our song and could not fol-low. Faint heart,

JOHN.

3

Mock if you

SOP.

Faint heart, Why are you here?

ALTO

Faint heart, Why are you here?

JOHN.

must, but tell me who was this that went a-way-

SOP.

ALTO

JOHN.

The la - dy pass-ing yon - - der? Hear -

SOP.

ALTO

Hear -

cresc.

SOP. I. Hear him! Hear him! Hear his ques - tion!

ALTO. — him! Hear him! Hear his ques - tion!

mf

SOP. I. All our sing - ing, all we told him, all's for - got - ten, ev - 'ry

SOP. II. All our sing-ing, all we told him, all's for - got - ten, ev - 'ry

ALTO. All our sing-ing, all we told him, all's for - got - ten, ev - 'ry

JOHN. Why should you won - der? All my life's for - got-ten, All I have

SOP. I. word!

SOP. II. word!

ALTO. word!

pp

cresc.

(20)

JOHN. thought or hoped or seen un-til this hour— un - til I saw her eyes! _____

SOP.I.

SOP.II. Ha!ha!

ALT.I.

ALT.II.



JOHN.

SOP.I. Un - til he saw her eyes! _____ Ha! ha! ha!

SOP.II. hal Ha, ha, ha, Ha, ha, ha,

ALT.I. Ha, ha,

ALT.II. Ha, ha,



JOHN.

SOP.I.

Faint - heart has seen the Prin - cess! Ha, ha, ha, ha, ha,

SOP.II.

Faint - heart has seen the Prin - cess: Ha, ha, ha, ha, ha.

ALT.I.

Ha, ha, ha, ha, ha,

ALT.II.

Ha, ha, ha, ha, ha,

JOHN.

Whenshall I see her a - gain? Will she re - turn?

SOP.I.

ha!

SOP.II.

ha!

ALT.I.

hal

ALT.II.

ha!

p

p p

JOHN. — Will she re - turn?

SOP.

ALTO.

Pre-sent-ly, presently she'll re-turn,
Pre-sent-ly, presently she'll re-turn,

[21]

JOHN.

SOP. She'll re-turn to meet her suit-ors— Then the fun of the fair be-gins!

ALTO. She'll re-turn to meet her suit-ors— Then the fun of the fair be-gins!

(Indignantly.)

JOHN. Suit - ors? Her suit-ors? Who dares call himself her

SOP.

ALTO.

p

JOHN. suit - or?

SOP. Who dares? An - y good lad whose heart is high-

ALTO. An - y good lad whose heart is high-

cresc.

JOHN.

SOP. An - y good lad who runs his risk, An - y who's rea-dy to pay the price!

ALTO. An - y good lad who runs his risk, An - y who's rea-dy to pay the price!

22 *poco ad lib.*

JOHN. What may a man not risk— What is the price that he must pay for fail - ure?

SOP.

ALTO.

pp *colla parte*

Lento. 2nd GIRL. Allegro.

2nd G. On-ly his bones!

JOHN.

SOP.

SOPRANO.

BONES!

ALTO.

ALTO.

TEN.

BONES!

BASS.

Allegro.

Lento.

p

2nd G.

JOHN.

SOP.

(Pointing at the skeletons.)

Bones, bones, bones. Look at them dancing there! Once they were jol-ly young gen-tle-men,

ALTO.

Bones, bones, bones. Look at them dancing there! Once they were jol-ly young gen-tle-men,

TEN.

BASS.

(The men come forward.)

23

SOP. Now they are ske-le-tons bare! Bones, bones, bones! Look at them danc - ing there!

ALTO. Now they are ske-le-tons bare! Bones, bones, bones! Look at them danc - ing there!

TEN. - Bones, bones, bones! Look at them danc - ing there!

BASS. - Bones, bones, bones! Look at them danc - ing there!

SOP. Once they were jol - ly young gen-tle - men.

ALTO. Once they were jol - ly young gen-tle - men,

TEN. - Once they were jol - ly young gen-tle - men,

BASS. - Once they were jol - ly young gen-tle - men,

SOP. Once they were jol - ly young gen-tle - men. Now they are ske - le-tons.

ALTO. Once they were jol - ly young gen-tle - men. Now they are ske - le-tons,

TEN. Once they were jol - ly young gen-tle - men, Now they are ske - le-tons,

BASS. Once they were jol - ly young gen-tle - men, Now they are ske - le-tons,

SOP. ske-le-tons ske-le-tons bare!

ALTO. ske-le-tons ske-le-tons bare!

TEN. ske-le-tons ske-le-tons bare!

BASS. ske-le-tons ske-le-tons bare!

JOHN. Ske-le-tons!

24

JOHN. Ske-le-tons! But they had their chance!

TEN.

BASS.

JOHN. They lost! but they had their

TEN.

BASS.

JOHN. chance!

TEN. Let him a - lone - (Moving to the gate.)
He's caught!

BASS. Let him a - lone - He's caught!

(d = d.)

TEN. But who comes next? 2nd BASS.

BASS. But who comes next? Who's that upon the road?

25

SOP.

ALTO.

TEN. *mf* TENOR.
1st BASS. He's here in no time!

B.I. How fast he tra-vels!

B.II. What a pair of legs!

SOP.

ALTO.

TEN.

B.I.

B.II.

mf

Where can he come from?

Where can he come from?

And what a head-piece!

BASS I.

Out of the Seven Sleepers

BASS II.

Out of the Seven Sleepers'

SOP.

ALTO.

TEN.

B.I.

B.II.

f

No, no, I tell you, he's

No, no, I tell you, he's

Or off a mon-u-ment!

den, may be!

den, may - be!

JOHN.

26

Shame! Shame! you go beyond a

SOP.

just got up out of a good green grave!

ALTO

just got up out of a good green grave!

TEN.

BASS.



(The Travelling Companion enters by the gate. John goes up to him and takes him by the hand.)

JOHN.

jest!

The man's my

SOP.

What's that to trouble you?

ALTO

What's that to trouble you?

TEN.

What's that to trouble you?

What's that to trouble you?

BASS.

What's that to trouble you?

What's that to trouble you?



(To the T.C.)

JOHN.

friend. Say it is true, Tell them we two are

JOHN.

(looking round at the crowd.) *mf* T.C. (holding John's hand)

friends, and who tries one tries both! Yes!

T.C.

We are friends, and who tries one tries

Moderato.

(All turn to the Palace.)

T.C.

both!

(The King, Princess and Attendants enter on Terrace, preceded by a Herald with Trumpeters.)

SOP.

The Princess!

ALTO.

The Princess! The Princess!

TEN.

The Princess! The Princess! The Princess!

BASS.

The Princess! The Princess! The Princess!

poco a poco cresc.

27

28

(*The Herald steps forward with his Trumpeters.*)

HER.

HERALD. *f ad lib.*

O - yez! O - yez!

p

senza tempo

HER.

If an - y here de-sires to come as suit - or to our Lord the King

Moderato.

HER.

for the Princess and half this roy - al king-dom, Let him stand

HER.

forth!

SOP.

ALTO.

TEN.

BASS.

Hur - rah! Hurrah! Hur - rah! Hol-i-days! hol-i-days!

Hur - rah! Hurrah! Hur - rah! Hol-i-days! hol-i-days!

Hur - rah! Hurrah! Hur - rah! Hol-i-days! hol-i-days!

Hur - rah! Hurrah! Hur - rah! Hol-i-days! hol-i-days!

29

SOP. Hurrah! Who's for a wedding? Who's for a wedding?

ALTO. Hurrah! Who's for a wedding? Who's for a wedding?

TEN. Hurrah' Who's for a wedding? Who's for a wedding?

BASS. Hurrah! Who's for a wedding? Who's for a wedding?

29

(*The crowd has made a wide circle before the steps.*)

HERALD.



Let him stand

SOP. Suit-ors? Suitors? Suitors, an-y merry suitors?

ALTO. Suit-ors? Suitors? Suitors, an-y merry suitors?

TEN. Suit-ors? Suitors? Suitors, an-y merry suitors?

BASS. Suit-ors? Suitors? Suitors, an-y merry suitors?

(John steps forward
into the middle.)

HER. forth!

SOP. *più f* Suit-ors? Suit-ors? Suitors, an-y merry suitors? Suit-ors?

ALTO. *più f* Suit-ors? Suit-ors? Suitors, an-y merry suitors? Suit-ors?

TEN. *più f* Suit-ors? Suit-ors? Suitors, an-y merry suitors? Suit-ors?

BASS. *più f* Suit-ors? Suit-ors? Suitors, an-y merry suitors? Suit-ors?

30

SOP. *ff* Hur - rah! here's one! Hur - rah! Here's one!

ALTO. *ff* Hur - rah! here's one! Hur - rah! Here's one!

TEN. *ff* Hur - rah! here's one! Hur - rah! Here's one! Oh what a

BASS. *ff* Hur - rah! here's one! Hur - rah! Here's one!

30

SOP.

ALTO.

TEN.

BASS.

Oh what a
What a coat for a King! Poor Johnny Scarecrow!
scare-crow!

Oh what a coat for a King!

SOP.

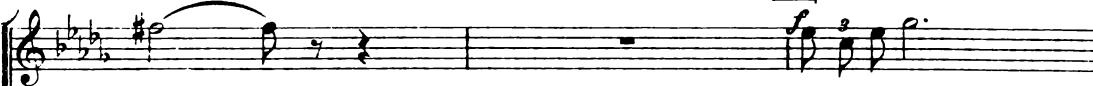
ALTO.

TEN.

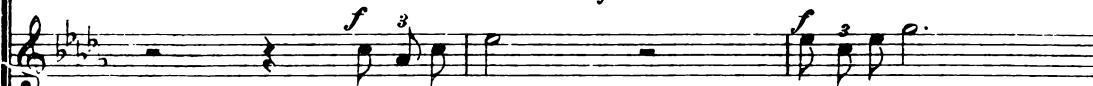
BASS.

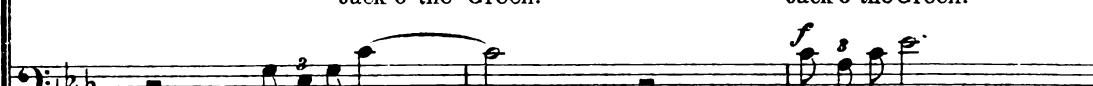
cresc.
coat for a King! Jack o' the
Jack o' the Green!
Poor Johnny Scarecrow! Jack o' the Green!
Jack o' the Green!

31

SOP.  Green! — Jack o' the Green!

ALTO.  Poor Johnny Scare-crow! Jack o' the Green!

TEN.  Jack o' the Green!

BASS.  Jack o' the Green! —

31

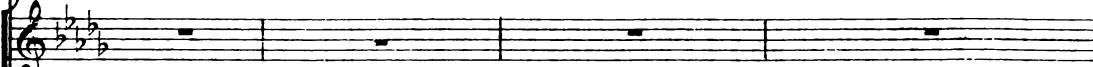


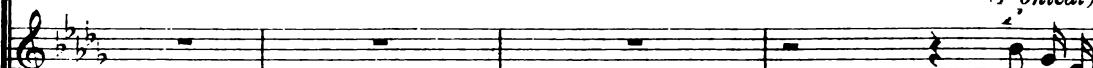
(All laugh loudly)

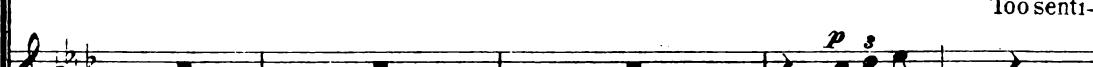
KING.

*mp**3*

He is too young, too young for this,

SOP. 

ALTO.  (Ironical)

TEN.  Too senti-

BASS.  He is too young!



(*To the Princess.*)

JOHN.

Più lento. (quasi Larghetto)

Of Kings and crowds I make but
 KING. ten years time!

SOP. -turn in ten years time!

ALTO. -turn in ten years time!

TEN.

BASS. Bid him re-turn in ten years time!

Più lento. (quasi Larghetto.)

(He holds out his hand to the
 JOHN. light; I'll keep my courage, and trust my friend My
 KING. (to himself sotto voce) I am perplex'd!

SOP.

ALTO. Too sen - ti-men - tal!

TEN. Too sublime!

BASS.

T.C. but always looks at the Princess.)

JOHN. eyes are fill'd with heart's de - light; I
 (to the Princess) *sotto voce* 3

KING. Send him a-way!

SOP. He is too

ALTO.

TEN.

BASS.

32

JOHN. love, and I fore-see the

KING. Send him a-way with a laugh and a kiss,

SOP. young for this!

ALTO.

TEN.

BASS.

32

mf

PRIN. - - - - - Of

JOHN. - - - - - end.

T. C. - - - - -

KJNG. Bid him re - turn in ten years'

SOP. Send him a-way with a laugh and a

ALTO. Bid him re - turn in ten years'

TEN. Bid him re - turn, re - turn in ten years'

BASS. Bid him re - turn in ten years'

PRIN. courage and trusts his friend. His

JOHN. and trust my friend. My

T. C. - mires him too. He dares too much, but yet he

KING. I am per - plexed, I am per - plexed,

SOP.

ALTO.

TEN.

BASS.

PRIN. eyes are filled, his eyes are filled, are

JOHN. eyes are filled, my eyes are filled, are

T. C. dares: He is a man; His face is

KING. Send him a - way, Send him a - way,

SOP.

ALTO.

TEN. Send him a - way!

BASS. Too sublim!

Too sen-ti - men - tal!

PRIN. filled with heart's de - light, — He loves —

JOHN. filled with heart's de - light. I

T. C. - true, is true, — And fi -

KING. Bid him re - turn in ten years' time.

SOP. - way! Too sub -

ALTO. Too sub -

TEN. Too sub -

BASS. —

PRIN. — and I fore - bode the end, He loves —

JOHN. love, — and I fore - see the end, I love, I

T. C. - - - nér, fi - ner than the coat he wears, — He is a

KING. Send him a - way! He is too young for this, Find him a way!

SOP. - lime! Send him a -

ALTO. - lime! Send him a -

TEN. - lime! Send him a -

BASS. - lime! Send him a -

34

PRIN. and I fore - bode the end.

JOHN. love and I fore - see the end.

T.C. man; and I fore - see the end.

KING. He is too young for this.

SOP. - way! Too young for this.

ALTO. - way! Too young for this.

TEN. - way! Too young for this.

BASS. - way! Too young for this.

PRIN. I forebode the end.

JOHN.

T. C.

KING. (parlando) $\frac{3}{2}$

SOP. $\frac{3}{2}$ I am perplexed!

ALTO. $\frac{3}{2}$ Send him a - way!

TEN. $\frac{3}{2}$ Send him a - way!

BASS. $\frac{3}{2}$ Send him a - way!

p

pp

ppp $\frac{3}{2}$

ppp $\frac{3}{2}$

ppp $\frac{3}{2}$

ppp $\frac{3}{2}$

ppp $\frac{3}{2}$

Moderato con espress.

(The Herald steps forward.)

f

(to John)
senza tempo

HER. Sir, you that have de-sired to come as sui-tor to our Lord the King

HER. for the Prin-cess and half this roy - al king-dom, mark you the

HER. terms. If you ac-cept them, well; But

HER. senza tempo if there be one ar - ti - cle a - mong them, where - of you do re -

a tempo

HER.

-pent, Then are you free with-out word spo-ken to be-gone from

This musical score consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. The music is in common time. The vocal line starts with a dotted half note followed by eighth notes. There are several fermatas and grace notes. The lyrics "Then are you free with-out word spo-ken to be-gone from" are written below the notes.

35. *rit. (John does not move but gazes at the Princess.)*

HER.

hence. Mark then, to - day Her Grace sets forth her

rit.

This musical score continues with two staves. The bass staff has a dotted half note followed by eighth notes. The treble staff has a dotted half note followed by eighth notes. The lyrics "Mark then, to - day Her Grace sets forth her" are written below the notes. A ritardando is indicated above the treble staff.

HER.

rid-dle. To-mor-row, at this self-same hour you answer ac-cord-ing to your

This musical score continues with two staves. The bass staff has a dotted half note followed by eighth notes. The treble staff has a dotted half note followed by eighth notes. The lyrics "To-mor-row, at this self-same hour you answer ac-cord-ing to your" are written below the notes. A fermata is present above the bass staff.

f. *(John does not move)*

HER.

skill. Ans-ter you right, The Prin-cess crowns you here.

This musical score continues with two staves. The bass staff has a dotted half note followed by eighth notes. The treble staff has a dotted half note followed by eighth notes. The lyrics "Ans-ter you right, The Prin-cess crowns you here." are written below the notes. The dynamic is forte (f).

(Pointing at the skeletons.)

HER.

Answer you wrong, you take your place with those . Who failed be-

This musical score continues with two staves. The bass staff has a dotted half note followed by eighth notes. The treble staff has a dotted half note followed by eighth notes. The lyrics "Answer you wrong, you take your place with those . Who failed be-" are written below the notes. The dynamic is forte (f).

(The Princess goes forward upon the steps. She is grave and looks straight at John.)

36 (John does not move.)

Più lento.

HER. -fore. O -yez! O -yez! Her Grace will speak.

PRINCESS.

Sir, you are young, too young to

JOHN. (bowing gravely.)

PRINCESS. (earnestly)

PRIN. die. Yet, Madam, not so young as you that sen-tence me. I do not

37 JOHN. *mf* accel.

PRIN. wish it- you are not bound—Take back your word and go. What is your riddle Madam?

Più mosso e sempre più agitato.

PRINCESS. (more earnestly)

JOHN. *più f* *g*

Go, I en-treat you, you vex my peace. What is your

meno p

PRIN. *ancora più mosso* *cresc.*
 I will not tell you - Why have you no fear?
 JOHN. riddle, Madam?

PRIN. *Sempre più agitato.*
 Why will you not obey me?
 JOHN. The riddle, Madam! The riddle, Madam!

38
 PRIN. Have your
 JOHN. The riddle!
 SOP. The riddle! The riddle! The riddle!
 ALTO. The riddle! The riddle! The riddle!
 TEN. The riddle! The riddle! The riddle! The riddle!
 BASS. The riddle! The riddle! The riddle! The riddle! The riddle!

38

Molto adagio.

mp ma marcato

PRIN.

will! A woman's heart's her own till it be known -

PRIN.

Tell me my thought!

Look deeply and de - clare what's hidden

PRIN.

più f

there - Tell me my thought!

39 *più marcato.*

If you have true love's

PRIN.

sight, Read me a - right,

Tell me my thought!

SOP.

Allegro.

mf Rid-dle-me, Riddle-me-ree!Riddle-me, Riddle me-ree! So
cresc.

ALTO

mf Rid-dle-me, Riddle-me-ree!Riddle-me, Riddle-me-ree! So
cresc.

TEN.

Riddle-me, Riddle-me-ree!

BASS.

Riddle-me, Riddle-me-ree! —

SOP. *f*
she is the rid-dle her - self! Oh my heart! What a mas-ter-piece!

ALTO.
she is the rid-dle her - self! What a mas-ter-piece!

TEN.
Oh my heart! What a mas-ter-piece!

BASS.
What a mas-ter-piece!

SOP.
It's blind-man's buff! That's what it is for him!

ALTO.
It's blind-man's buff! That's what it is for him!

TEN.
It's blind-man's buff! That's what it is for him! Blind - man,

BASS.
Blind - man,

(The Herald comes forward again.)
Moderato.

SOP.
Blind - man! Catch her if you can! Catch her if you can!

ALTO.
Blind - man! Catch her if you can! Catch her if you can!

TEN.
Blind - man! Catch her if you can! Catch her if you can!

BASS.
Blind - man! Catch her if you can! Catch her if you can!

(The Herald comes forward again.)
Moderato.

senza tempo

JOHN.

HER.

Sir, for the last time now you make your choice You have heard Her Grace's riddle, will you
pp colla parte

A tempo Moderato

JOHN.

HER.

I will come and answer here to -
 come and ans-ter here to - mor-row?

41 Allegro giusto. (*The Herald and the Court go into the Palace. John stands in the middle, gazing after them.*)

JOHN.

HER.

SOP.

ALTO.

TEN.

BASS.

He'll sing a dif-fer-ent tune.
 What if he did? He'll sing a dif-fer-ent tune.
 Well said, young un' Ay he faced her well!
 Well said, young un' I like his courage!

41 Allegro giusto.

SOP. — this time to-mor-row!

ALTO. — this time to-mor-row!

TEN.

BASS.

To-mor-row, to-mor-row! a guess for to -
fo-mor-row, to-mor-row! a guess for to -

(♩ = ♩) (*The Girls form a ring round John.*)

SOP. I hope it's a wedding! Bones!

ALTO. I hope it's a wedding! Bones!

TEN. -morrow! I fear it's a fu - ne-ral!

BASS. -morrow! I fear it's a fu - ne-ral!

SOP. Bones, bones, bones, Look at them danc-ing there, Once they were jolly young gentlemen

ALTO. Bones, bones, bones, Look at them danc-ing there, Once they were jolly young gentlemen

TEN.

BASS.

42

SOP. Now they are skel-e-tons bare! Bones, bones, bones, look at them dancing there!

ALTO Now they are skel-e-tons bare! Bones, bones, bones, look at them dancing there!

TEN. (The men join the ring) Bones, bones, bones, look at them dancing there!

BASS. Bones, bones, bones, look at them dancing there!

42

SOP. Once they were jol - ly young gen-tle-men,

ALTO Once they were jol - ly young gen-tle-men,

TEN. Once they were jol - ly young gen-tle-men,

BASS. Once they were jol - ly young gen-tle-men,

SOP. Once they were jolly young gentlemen. Now they are skeletons, skeletons, skeletons,

ALTO Once they were jolly young gentlemen, Now they are skeletons, skeletons, skeletons,

TEN. Once they were jolly young gentlemen, Now they are skeletons, skeletons, skeletons,

BASS. Once they were jolly young gentlemen, Now they are skeletons skeletons, skeletons,

43 Animato e con fuoco.

(They all dance round John, who

SOP. skeletons, skeletons bare!

ALTO skeletons, skeletons bare!

TEN. skeletons, skeletons bare!

BASS. skeletons, skeletons bare!

43

still gazes at the Castle.)

44

(The Curtain falls quickly.)

ACT III.

Adagio non troppo.

The curtain rises. The Palace Square. Night. John and the

poco cresc. *pp* *cresc.*

1 *T. C. are at the Inn R. They watch while the lights go out one by one. At last only the*

centre window—the Princess's—remains lighted.

JOHN.

'Tis a still night.

T. C.

Ay, if the still - ness

[2]

JOHN.

I think it will not— Ev - en as you speak I feel a change, a

T. C.

last.

JOHN.

warn-ing: now the air is tense and full of fear— what have I

T. C.

JOHN done! I have giv'n my word to answer her— to guess
 T. C. What have you done, John?

3

JOHN. a woman's thought— that is to find my way in dark - est night a-

T. C.

Allegro moderato.

JOHN. - cross an unknown country— No, not unknown, not unknown: half of her
 T. C.

Adagio.

JOHN. heart is mine—
 T. C. So then to sleep.

4 Allegro moderato.

JOHN. I cannot sleep — half of her heart is mine and half else -

T.C.

JOHN. where — Where then? That is the rid-dle, which I must solve or die

T.C.

JOHN. That which she fol-lows That which has power on her' rail.

T.C.

JOHN. Adagio. Allegro moderato. *mf*

I can-not sleep! How can I please the

T.C. — go sleep!

5

*sotto voce**rall.*

JOHN. dark, and fight with sha-dows? *(mysteriously and darkly)*
 T. C. You too have a

Adagio come al I^{mo}

JOHN. A
 T. C. sha-dow that walks in dark - ness, like the powers of night!

JOHN. sha-dow?
 T. C. Ay, a sha-dow, once a man, now your Com
con $\ddot{\text{w}}$.

JOHN.
 T. C. pan - ion — Sleep, my friend, go sleep,

6 Animato.

JOHN. I can-not sleep to-night—

T. C. go sleep!

JOHN. This way or that to-mor - row ends me.

T. C.

JOHN. What are you saying?

T. C. This way or that to-mor - row ends me too — To-

Tempo I mo

JOHN.

T. C. cresc.

-mor - row we must part— You to your king - dom -

poco cresc.

JOHN.

No! If I win my king-dom-

T. C.

Sleep in

JOHN.

7

T. C.

peace! Dream of the wo-man, leave the rid-dle to

8

JOHN.

sotto voce
I dare not, I dare not.

T. C.

(Commanding.) f
me. Take my

T. C.

hand. you dare all that I dare for you.

r. c. Look in my eyes. All that I seek, all that I

r. c. find is yours to - mor - row.

f. c. 8 Now to sleep!

JOHN. JOHN.
Yes. now to

T. C.

Andante lento.

(He goes in.)

JOHN.

sleep!

p

(The T. C. moves L. and stands under the shadow of the balcony. The

Princess comes out on the balcony, but does not see the T. C. beneath.)

dim.

pp

PRIN.

(J.-N) *p*

'Tis a still night.

T. C.

Ay, if the still-ness

9

PRIN.

I seem to hear an e - cho, like a doubt - chang - ing my thought with-

T. C.

last:

Allegro.

PRIN.

-in me. Now I think the si - lence will not last: The thing I

PRIN.

do will bring the storm: — Almost. I dread to do it.

PRIN.

10

Yet ma - ny a time be - fore I have found joy —

PRIN.

— in the ve - ry dark-ness and the dan - ger of it - joy in my

PRIN.

se-cret pow'r, joy — in the wings — that save me from the

PRIN. bonds of man. To-morrow I shall be sad, but I shall still be

PRIN. free. Once

T. C. To-mor-row I shall be glad, but I shall not be free.

PRIN. **II agitato**

more that mocking e-cho, like a doubt far down with-in me.

PRIN. **Più mosso. (Molto allegro.)**
I will not hear it, I will not hear it. *(She makes gestures of incantation.)*

PRIN.

Wind of the night, — be thou my soul's com-pa-ion!

PRIN.

Bring cloud-y dark - - ness,

PRIN.

muf-fle up the moon, — Blot the bright stars,

PRIN.

— and blind the watch-ing earth! Let no eye

PRIN.

see me! Blind the watch-ing earth! Let no eye

T.C.

ppp

(distant lightning)

PRIN. There's the voice a-gain mocking me. I'll not hear it,
 T.C. see me!

PRIN. Alla breve. (♩ più mosso) I'll not hear it! Wind of the night!

PRIN. (distant thunder) Summon the storm, Whistle thy hurri-cane shrill,

14 PRIN. Clash with thy cymbals, Beat thy rolling

PRIN. (lightning) drums, Con-found all hu-man sense, con-found all

PRIN.

hu - man sense, Deaden earth's ears, and let none liv - ing

15*(A mist comes gradually down at back, through which the lightning is seen.)*

PRIN.

hear me!

T.C.

Deaden earth's ears, and let none liv - ing

PRIN.

A - gain that voice! Who is it echoes me?

T.C.

hear me!

PRIN.

Who is it brings a magic stronger than mine? I will es-

> cresc.

(lightning)

PRIN. - cape him yet!

16

PRIN. Wind of the night! Spread out thy

PRIN. whirl - - - ing wings, and

PRIN. fill the re - gion of the wide wild

PRIN. dark with power un - tamed and ir-re-

PRIN.

sis - ti - ble as wo - man's

ff

(lightning)

PRIN.

will! c

8

c

Allegro moderato. (♩ = d)

PRIN.

c

p

17

PRIN.

c

p

PRIN.

8---! (lightning)

S. & B. 2002. V

PRIN.

Bear me a-way!

T.C.

Bear me a-way!

18

PRIN.

T.C.

PRIN.

T.C.

(sharp lightning)

PRIN.

T.C.

Bear me a-way, a-

19

PRIN. - High a-bove all the lit-tle homes of men,
T.C. - way!

PRIN. Whither thou on - ly knowest.
T.C. Whither thou on - ly

PRIN. A-way! a - way!
T.C. knowest, A-way!

(lightning)

(In a great gust of wind, she rides away in the air, followed by the T.C.)

tuniga *Più lento.*

(The stage darkens completely.)
Allegro moderato.

21



22



8

23

stacc.

32

24

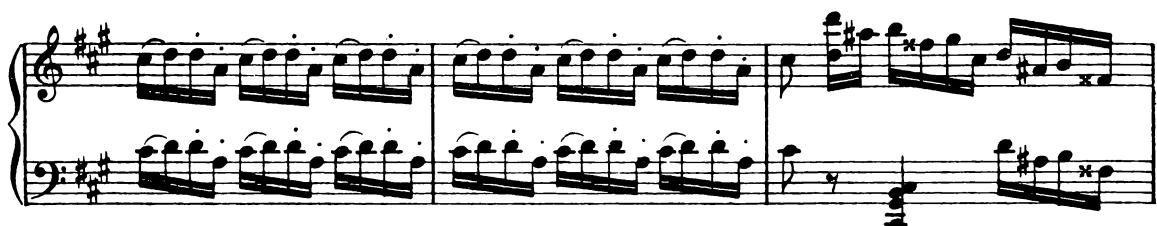
cresc.



The Scene opens. The wizard's cave, empty save for one or two goblin guards at back. A flight



of rough steps leads to an entrance at back. (L)



28

A procession of goblins enters.



Piano sheet music in G major (two sharps) and common time.

Staff 1: Treble clef. Measures 1-4. Includes slurs and grace notes.

Staff 2: Bass clef. Measures 1-4. Includes slurs and grace notes.

Staff 3: Treble clef. Measures 5-8. Dynamics: "mf" at the beginning of the staff.

Staff 4: Bass clef. Measures 5-8. Includes slurs and grace notes.

Staff 5: Treble clef. Measures 9-12. Includes slurs and grace notes.

Staff 6: Bass clef. Measures 9-12. Includes slurs and grace notes.

Staff 7: Treble clef. Measures 13-16. Includes slurs and grace notes. Measure 14 has a dynamic "f".

Staff 8: Bass clef. Measures 13-16. Includes slurs and grace notes.

Staff 9: Treble clef. Measures 17-20. Includes slurs and grace notes. Measure 18 has a dynamic "f".

Staff 10: Bass clef. Measures 17-20. Includes slurs and grace notes.

Staff 11: Treble clef. Measures 21-24. Includes slurs and grace notes.

Staff 12: Bass clef. Measures 21-24. Includes slurs and grace notes.

Staff 13: Treble clef. Measures 25-28. Includes slurs and grace notes.

Staff 14: Bass clef. Measures 25-28. Includes slurs and grace notes.

Staff 15: Treble clef. Measures 29-32. Includes slurs and grace notes.

Staff 16: Bass clef. Measures 29-32. Includes slurs and grace notes.

Staff 17: Treble clef. Measures 33-36. Includes slurs and grace notes.

Staff 18: Bass clef. Measures 33-36. Includes slurs and grace notes.

Staff 19: Treble clef. Measures 37-40. Includes slurs and grace notes.

Staff 20: Bass clef. Measures 37-40. Includes slurs and grace notes.

Measure 29: Treble clef. Measures 1-4. Includes slurs and grace notes. Measure 2 has a dynamic "f".

Measure 8: Treble clef. Measures 1-4. Includes slurs and grace notes.

Measure 8: Treble clef. Measures 1-4. Includes slurs and grace notes.

Measure 8: Treble clef. Measures 1-4. Includes slurs and grace notes.

Measure 8: Treble clef. Measures 1-4. Includes slurs and grace notes.

30

31

The wizard enters.
Maestoso.

(*He takes his seat.*)

32 (*He makes a signal for the dance to begin.*)

mf

dim.

p

rit.

Allegretto vivace,

2/4 time signature, key of G major (two sharps). The first measure starts with a forte dynamic. The second measure begins with a dynamic *sfp* and is labeled *(One dancer begins.)*. The third measure is marked *sempre stacc.*. The fourth measure ends with a fermata. The vocal part consists of eighth-note chords.

dancer joins the first.)

The vocal part continues with eighth-note chords. Measure 5 begins with *sfp*. Measure 6 shows a transition with a dynamic *cresc.* Measure 7 ends with a fermata.

33

(A third joins.)

The vocal part continues with eighth-note chords. Measure 9 begins with *sf*. Measure 10 begins with *p*. Measures 11 and 12 show a continuation of the eighth-note chords.

(A fourth joins.)

The vocal part continues with eighth-note chords. Measures 13 and 14 show a continuation of the eighth-note chords. Measure 15 ends with a fermata.

*(The four soloists cease.)
(Half the dancers begin.)*

The vocal part continues with eighth-note chords. Measure 17 begins with *cresc.* Measures 18 and 19 show a continuation of the eighth-note chords. Measure 20 ends with a fermata.

34

(The other half join.)

The vocal part continues with eighth-note chords. Measures 21 and 22 show a continuation of the eighth-note chords. Measures 23 and 24 show a continuation of the eighth-note chords.



35



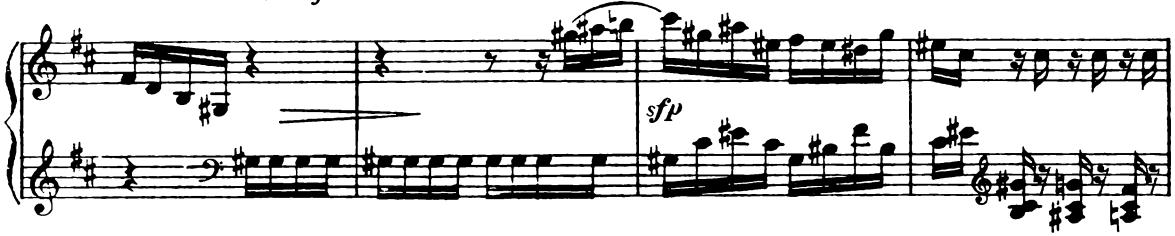
(The dancers



retire slightly and cease.)

36



(The first two dancers recommence.)*(The third and fourth join them.)*

37

*(The whole of the dancers gradually join.)*

cresc.



stacc.

(General dance.)

[38]

(d. = d.)



39

*poco a poco accel. e crescendo**cresc.*

40





Allegro molto quasi Presto.

THE WIZARD.

Stay your dancing, Goblins,

w12.

stay your dancing!

(The dancing suddenly stops.)
Allegro moderato.

41

wiz.

Gath - er round -

wiz.

At - tend _____ my high com-mand - ment.

(They gather round the Wizard.)

wiz.

sop.

alto

TEN.

bass

WIZ.

SOP.

ALTO

TEN.

BASS.

Mas - ter!

Mas - ter!

Mas - ter!

Mas - ter!

cresc.

(The wind begins to howl without.)

WIZ.

SOP.

ALTO

TEN.

BASS.

we at - tend ____ your high com - mand - - ment!

we at - tend ____ your high com - mand - - ment!

we at - tend ____ your high com - mand - - ment!

we at - tend ____ your high com - mand - - ment!

ff

wiz.

Hearken! Hearken! Hear ye not the storm - wind

42

wiz.

Howl - ing loud a-bove our gob-lin moun - tain? How it

8va ad lib.

wiz.

seems to spurn the earth be-neath it, fierce-ly free, re-joic-ing in con-

wiz.

- fus - ion, Tri - - umph-ing in wan - ton

43

wiz. wild de-fi - ance!

SOP. Tri - umphing in wanton wild de-

ALTO. Tri - umphing in wanton wild de-

TEN. Tri - umphing in wanton wild de-

BASS. Tri - umphing in wanton wild de-

wiz. Hearken!

SOP. - fi - ance! 23

ALTO. - fi - ance! 23

TEN. - fi - ance! 23

BASS. - fi - ance! 23

Moderato e pesante.

mf

wiz. Now by wiz-ard sight and wiz-ard hearing I per-ceive my

wiz. fos - ter-child, my Prin-cess, Leap - ing bold - ly from her childhood's chamber,

wiz. Mount-ing high a-bove her fa-ther's pa-lace, Wild and wil - ful,

wiz. strong and stor - my - heart - ed, Hi-ther on the wind

wiz. 44 un-dau nt - ed ri - - - ding.

WIZ

SOP

ALTO.

TEN.

BASS.

f

Wild and wil - ful, strong and stor - my-heart - ed.

Wild and wil - ful, strong and stor - my-heart - ed,

Wild and wil - ful, strong and stor - my-heart - ed,

Wild and wil - ful, strong and stor - my-heart - ed,

Wild and wil - ful, strong and stor - my-heart - ed,

8



WIZ

SOP

ALTO.

TEN.

BASS.

22

Hi-ther on the wind _____ un-dau - nt - ed rid - ing.

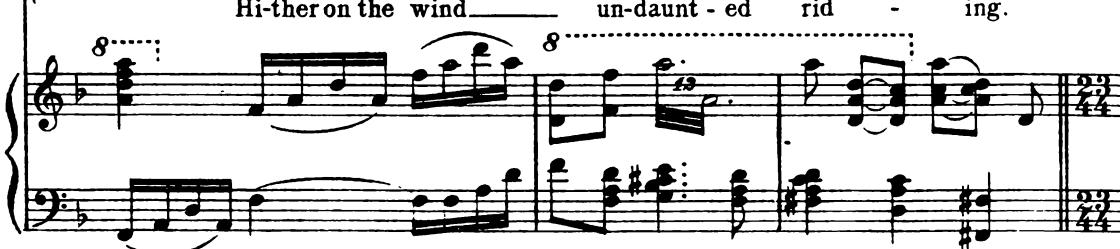
Hi-ther on the wind _____ un-dau - nt - ed rid - ing.

Hi-ther on the wind _____ un-dau - nt - ed rid - ing.

Hi-ther on the wind _____ un-dau - nt - ed rid - ing.

22

8



wiz.

Now to greet her,

wiz.

now to do her hon - our! Haste, Haste to give her

cresc.

cresc.

wiz.

en - trance to our moun - tain!

45

SOP.

Haste, haste to give her en -

ALTO.

Haste, haste to give her en -

TEN.

Haste, haste to give her en -

BASS.

Haste, haste to give her en -

SOP.

ALTO.

TEN.

BASS.

- trance to our moun - tain!

They rush up the steps.

Allegro. Enter the Princess at the top of the steps.

She is followed by the Travelling Companion, who remains above

hidden by a rock. The wizard advances to meet her.

wiz.

Wel - come, daugh - ter, wel - come! Joy be with you! Joy of free - dom,

f

wiz.

mas - ter-less and timeless, Joy of re - - - vel, joy of

46

wiz.

pride and passion!

SOP.

Wel - come, gob - lin, wel - come! joy be with you!

ALTO.

Wel -come, gob - lin, wel - come! joy be with you!

TEN.

Wel -come, gob - lin, wel - come! joy be with you!

BASS.

Wel - come! joy be with you!

SOP. Joy of free - dom, mas - ter-less and time - less, Joy
 ALTO. Joy of free - dom, mas - ter-less and time - less, Joy
 TEN. Joy of free - dom, mas - ter-less and time - less, Joy
 BASS. Joy of free - dom, mas - ter-less and time - less, Joy

SOP. be with all wild and
 ALTO. be with all wild and
 TEN. be with all wild and
 BASS. be with all wild and

SOP. wil - ful, wil - ful gob-lins!
 ALTO. wil - ful, wil - ful gob-lins!
 TEN. wil - ful, wil - ful gob-lins!
 BASS. wil - ful, wil - ful gob-lins!

Moderato.

PRIN. night my tongue can hard-ly speak your lan - guage, your gob - lin
WIZ. - - - - -

Moderato.

PRIN. lan-guage.
WIZ. - - - - -

Now — I know your secret!

PRIN. No! not love, not love, not
WIZ. - - - - -

Mor - tal love has claimed you!

colla parte

PRIN. love - on - ly a lov - er, a lov - er, one more, like the
WIZ. - - - - -

50

Più allegro.

PRIN rest.

WIZ. Like the rest? the rest you mock'd and flout-ed! Why then

PRIN cresc.

WIZ. This one hath a ma - gic -
fear him?

PRIN f. he is ter - ri-ble -

WIZ.

PRIN he has no fear of me!

WIZ.

PRIN.

WIZ. *mf*
Ma - gic? can his ma - gic read your

PRIN. *f*
I am my - self the

WIZ. rid-dles?

PRIN. rid-dle - when he gazed I felt him

WIZ.

PRIN. search - search

WIZ.

PRIN. — my in - most heart—

WIZ. *cresc.*

52

PRIN. my in - most heart. _____

WIZ.

p (faintly)

PRIN. You on - ly can teach me

WIZ.

PRIN. how to hide — my thought from him. $\frac{2}{4}$

WIZ. $\frac{2}{4}$

pp $\frac{2}{4}$

*(General slow dance. The Princess wanders wearily among the dancers.)
Andante molto tranquillo.*

pp

54

p

mf

poco rall.

55

a tempo

cresc.

f

p

pp

56

Allegro. ($\text{d} = \text{d}$)

p stacc.

8

57

8

8

($\text{d} = \text{d}$)

The Princess returns
to her throne.)

pp

PRINCESS. *p*

I can - not dance to-night;

WIZARD.

I can - not make my

8

(The dance ceases) (almost hoarsely)

PRIN. heart for - get my dan - ger. Let me go! Let me

WIZ.

Moderato come sopra, colla parte. senza tempo *mf*

PRIN. go! cresc senza tempo No! not without your

WIZ. Go then, go! But not with-out my counsel!

p 58 *a tempo*

PRIN. coun-sel! That dark thought that I a - lone can summon.

WIZ. Come a-way then.

PRIN. *He takes her hand,*

WIZ. None must o-ver-hear it, Man nor gob-lin!

Molto moderato.

PRIN.

and leads her up the steps to the entrance.)

WIZ.

(She turns on the threshold.)

PRIN.

WIZ.

(The wind begins to whistle.)

Allegro.

(She looks out of the entrance. The lightning flashes in her face.)

PRIN.

Here then.

WIZ.

59

Oh, the storm!

WIZ.

PRIN. *mf*
Here then we part - we are a - lone, tell me that
WIZ.

WIZ. *pp*

PRIN. Andante maestoso.
one dark thought!

WIZ. Listen! When your lov - er comes to

WIZ. judg - ment, When he stands there ea - ger to di - vine you, Think of

PRIN. *p* 60 (eagerly) senza tempo e rapidamente
Tell me! That which baffles all his in-sight?

WIZ. that which baf-fles all his in-sight-

a tempo

PRIN. *cresc.* senza tempo

wiz. That which mortal wit may not im-ag-in-e?

That which mortal wit may not im - ag-in-e-

wiz. *rall.*

molto cresc.

wiz. *rall.*

ff

Think of ME!

(The Princess waves her hand and exit. The Wizard looks after her and waves his hand.)
Allegro.

61

(The T.C. comes out behind him with a drawn sword—

dim.

and the sword descends.)

8

p

(The Wizard's head rolls on the ground. The T. C. seizes it, wraps it in his cloak, comes to the top of the steps and stretches out his sword over the cave.)

T. C.

T. C.

T. C. *ff*

God save us all from

dim.

T. C.

(The cave falls in with a crash. All the lights go out, except a bright gleam on the T. C. as he stands at the entrance.)

Lento solenne.

gob-lins!

T. C.

(The Curtain falls quickly.)

ACT IV.



1

f

p

c

c

mf

2 (*The curtain rises. The Scene and Palace as before, in broad daylight. The Princess is on her balcony. The T.C. below with wizard's head wrapped in his cloak. The Princess does not see him.*)

PRIN.

Sun — light at last! and all the sky washed clean —

PRIN.

— of last night's mad-ness. How I shudder now at what I've

B

PRIN.

dared! I think I always fear'd some sudden ov - er-throw, some chance dis-

pp

PRIN. as - ter. O fair fresh light of day, I have es-ca-ped

PRIN. — for the last time! *mf*

T.C.

All.

PRIN. *p* What voice is that? The voice of someone singing a snatch of the

T.C. all in a morning glory!

4

PRIN. old song they made to mock me. Well, they may sing — I am not master'd yet!

T.C.

But one fine day, as

PRIN.

PRIN.

T.C.

I've heard said, all in a morn-ing glo - ry!

PRIN.

I too have heard that say-ing, but the day is long in com-ing; No!

T.C.

5 sotto voce.

PRIN.

He will not guess it he can-not guessthat one dark thought of mine!

T.C.

pp

PRIN.

mf

T.C.

But one fine day, as I've heard said,

PRIN. C - - - - - *rall.*

T.C. C all in a morn-ing glo-ry, the lov-er will come that keeps his head, and

PRIN. C - - - - - *a tempo.*

T.C. C It can-not be! I have my

PRIN. Mad-am will lose her own in - stead. —

T.C. cresc. pp

PRIN. one dark thought. It is not I must lose my head. and

T.C. 6 *p*

PRIN. yet - one of us two - to-day - I hate my-self

T.C. *pp* *f*

(She goes into the Palace.)

PRIN.

I hate that song!—

T.C.

Allegro vivace. (He crosses over to the Inn,

And that's the end of the sto-ry.

(The Bell of the Castle strikes twelve,

carrying the head in his cloak. A crowd begins to gather.)

T.C.

T.C.

stacc.

PRIN.

T.C.

rit.

Poco piu lento.

mf

Suit - or, Suit - or, where's the mer-ry, mer-ry suit - or?

Suit - or, where's the mer-ry, mer-ry suit - or?

Suit - or, > suit - or, where's the mer-ry, mer-ry suit - or?

Suit - or, > suit - or, where's the mer-ry, mer-ry suit - or?

Suit - or, > suit - or, where's the mer - ry suit - or?

Suit - or, > suit - or, where's the mer - ry suit - or?

Suit - or, > suit - or, where's the mer - ry suit - or? *cresc.*

7

Where's the mer-ry suit - or a - bid - ding for a bride? A

Where's the mer-ry suit - or a - bid - ding for a bride? A

Where's the mer-ry suit - or a - bid - ding for a bride? A

Where's the mer-ry suit - or a - bid - ding for a bride? A

8

king-dom if he kiss-es her, A halt - er if he miss-es her, The
 king-dom if he kisses her, A halt - er if he miss-es her, The
 king-dom if he kiss-es her, A halt - er if he miss-es her, The
 king-dom if he kiss-es her, A halt - er if he miss-es her, The

lad _____ that loves a lot - ter - y will
 lad _____ that loves a lot - ter - y will
 lad _____ that loves a lot - ter - y will
 lad _____ that loves a lot - ter - y will

8

nev - er stand a - side. *mp*
 nev - er stand a - side. *p* The
 nev - er stand a - side. The Princ-ess! The Princ-ess!
 nev - er stand a - side. The Princ-ess!

dim.

Is the Princess com-ing? —

Princ-ess! Is she com-ing? *mp* > I wonder what she'll say, —

Is the Princess com-ing? I wonder what she'll say, *mp*

Is the Princess com-ing? I wonder what she'll say,

How will she be dress'd?

won-der what she'll do? *mf* —

How will she be dress'd?

say, *cresc.* I won-der what she'll

f Let's give her a tune!

f Let's give her a tune! Let's give her a

Let's give her a tune! Let's give her a

do? . Let's give her a

a tune! Ma - ry, Ma - ry quite con - tra - ry,
 tune, a tune! Ma - ry, Ma - ry quite con - tra - ry,
 tune, a tune! Ma - ry, Ma - ry quite con - tra - ry,
 tune, a tune! Ma - ry, Ma - ry quite con - tra - ry,

How does your gar - den grow? With true - love - sighs,
 How does your gar - den grow? With true - love -
 How does your gar - den grow? With true - love -
 How does your gar - den grow? With true - love -

[9]

and pret-ty maid's eyes, — and skel-e-tons, cresc. skel-e - tons,
 - sighs, and pret-ty maid's eyes, — and skel-e-tons, cresc. skel-e - tons,
 - sighs, and pret-ty maid's eyes, — and skel-e-tons, cresc. skel-e - tons,
 - sighs, and pret-ty maid's eyes, — and skel-e-tons, cresc. skel-e - tons,

(Enter Herald with Trumpeters on the Terrace.)

Tr.

HERALD.

SOP. skeletons, skeletons all in a row!

ALTO. skeletons, skeletons all in a row!

TEN. skeletons, skeletons all in a row!

BASS. skeletons, skeletons all in a row!

Tr. (Trombones) playing eighth-note chords.

HER. *f*. Si - lence! Si - lence! His Ma-jes-ty the King!-

SOP. (General talking which subsides at the word 'King!')

ALTO.

TEN.

BASS.

Continuation of the musical score for the vocal parts (Soprano, Alto, Tenor, Bass) and Trombones. The vocal parts are mostly silent or provide harmonic support, while the Trombones play eighth-note chords.

HER.

SOP.

Sh!

ALTO.

Sh!

TEN.

Sh!

BASS.

Sh!

10

1st GIRL.

Where is John?

SOP.

(dead silence)

(loud laughter)

ALTO.

O where?

TEN.

O where?

BASS.

O where?

pp

c

ff

mf

Tempo molto moderato ma con vivacità.

1st G. O where? O where and O where is lit-tle John the Great,

SOP. O where? O where and O where is lit-tle John the Great,

ALTO. O where? O where and O where is lit-tle John the Great,

TEN. O where? O where and O where is lit-tle John the Great,

BASS. O where? O where and O where is lit-tle John the Great,

Tempo molto moderato ma con vivacità.

1st G. lit - tle John the bold and bon - ny? The King is come in state and we

SOP. lit - tle John the bold and bon - ny? The King is come in state and we

ALTO. lit - tle John the bold and bon - ny? The King is come in state and we

TEN. lit - tle John the bold and bon - ny? The King is come in state and we

BASS. lit - tle John the bold and bon - ny? The King is come in state and we

mf

(♩ = ♩)

1st G. dare not bid him wait, Has an - y - bo - dy here seen Johnny?

SOP. dare not bid him wait, Has an - y - bo - dy here seen Johnny?

ALTO. dare not bid him wait, Has an - v - bo - dy here seen Johnny?

TEN. dare not bid him wait, Has an - y - bo - dy here seen Johnny?

BASS. dare not bid him wait, Has an - y - bo - dy here seen Johnny?

(♩ = ♩)

HERALD.

f

Si - lence! Si - lence!

SOP.

ALTO.

TEN.

BASS.

dim. p dim. p

11

(Enter the King, Princess and Court on the Terrace. At the same moment John and the T. C. cross the square from the inn and pass through the crowd to the bottom of the steps. The Princess and John look at each other at no one else: she moves down one step as if to meet him unconsciously. The T. C. stands close by John with the Wizard's head wrapped in his cloak.)

(At this point the Princess moves down the step.)

12

HER.

f senza tempo
John! by permission of our Lord the King, and by your own act a suit or

HER. bound to read her Gra-ce's rid-dle and a-bide the e-vent- ap-pear and

Allegro moderato.

PRIN. (John steps forward.)

JOHN. I am

HER. answer!

Allegro moderato.

(hurriedly)

PRIN. My fa-ther! my fa-ther! let me be heard a mo-ment!

JOHN. here! *sf*

colla parte

Allegro agitato (ma non troppo mosso e rubato.)

PRIN. I have seen _____ too ma-ny suit - ors by their

13

PRIN. rash - ness bound to an - swer me, I have seen _____

PRIN. too ma - ny pay their for - tune

PRIN. with their lives; my mood is

PRIN. changed: I have grown to hate this pa - - geant- *cresc.*

PRIN. I am wea - - - - ry of

PRIN. *jest-ing with the dreams _____ of gal-lant men.*

KING. *What is your*

14 *largamente ad lib.*

PRIN. *I en-treat you, take back your word, or -*

KING. *wish, my daughter?*

colla parte

PRIN. *- dain for him who fails some slight - er*

KING.

Allegretto. (♩ quasi = ♩)

PRIN. *pen-al-ty. (fomposo)*

KING. *We are glad to hear you pleading so good a*

Allegretto. (♩ quasi = ♩)

S. & B. 2002.

PRIN.

KING.

cause - We will con - sid - er - We will take

15

PRIN.

KING.

coun - sel pre-sently, Mean-while to-day re-mains, your suitor stands be-

PRIN.

KING.

Agitato. (to John) cresc.

Oh Sir! will not you join your request to

- fore you, to hear and answer.

PRIN.

KING.

cresc.

mine - ask - to ad - ven - ture with a less dan-ger - Claim your

JOHN.

PRIN. right! —

JOHN. Ah! la-dy,

16

JOHN. What is my right? I know, by lov - ers' law

JOHN. fail - - ure is always death. You are my

JOHN. dan-ger - I claim — to dare my dan - - ger, not to

JOHN.

shun it.

SOP.

Well said, John! Grapple her! grapple her!

ALTO.

Well said, John! Grapple her! grapple her! grapple her!

TEN.

Well said, John! Grapple her! grapple her! grapple her! grapple her!

BASS.

Well said, John! Grapple her! grapple her! grapple her! grapple her!

PRINCESS.

The riddle!

SOP.

The riddle! the riddle! the riddle! the

ALTO.

The riddle! the riddle! the riddle! the riddle! the

TEN.

The riddle! the riddle! the riddle! the riddle! the riddle! the

BASS.

The riddle! the riddle! the riddle! the riddle! the riddle! the riddle! the

17 Con spirito.

PRIN. How then if I will not ask it?

SOP. rid-dle! The

ALTO rid-dle! The

TEN. rid-dle! The riddle! the

BASS. rid-dle! The riddle! the riddle! the riddle! the

Con spirito.

JOHN. Then you wrong me. The rid-dle is my right-
cresc.

SOP. rid-dle!

ALTO rid-dle!

TEN. rid-dle!

BASS. rid-dle!

JOHN.

I claim my right!

SOP.

The riddle! the riddle!

ALTO.

The riddle! the riddle! the riddle!

TEN.

The riddle! the riddle! the riddle! 'the riddle!

BASS.

The riddle! the riddle! the riddle! the riddle! the riddle!

Andante larghetto.

PRIN.

p

18

PRINCESS.

Now I am most un -

PRIN. -hap-py- Now I come to the cross-part-ing of two hate-ful

PRIN. ways:- Hate - ful it is that I should lose my freedom-

PRIN. Adagio.
(S'w shoulders.) (To John, earnestly.)
 That he ____ should lose his life! O you, my lov-er,

PRIN. You with clear eyes and un - di-vi - ded will, Can you not save me?

19

PRIN. *cresc.* (Breathlessly.)

Can you not save — me? If you have in truth a stronger magic, Now

PRIN. *cresc.*

put forth thy pow'r, If you have true love's sight, read me a -

PRIN. *pp*

lunza (John, who is standing next the T. C.
JOHN.

-right, Tell — me my thought! Your se-cret thought is

lunza

JOHN. *puts his hand to the cloak, takes out the head, and throws it on the steps at the Princess' feet.*

dead, it died last night. Bid it fare - well!

Allegro moderato.

(The Princess comes slowly down, looking at the head with horror.)

SOP. Ah!

ALTO. Ah!

TEN. Ah!

BASS. Ah!

(They all talk loudly together, gradually getting softer.)

PRIN. O mon - strous! hor - ri - ble!

She falls into John's arms.

PRIN. Co - ver my eyes!

KING. *p* Thank heav'n! The

T.C.

f

col. Red.

KING. man has come!

T.C. The man has

8

[21] *accel.* The man has

T.C. come! The man has

SOP.

ALTO. The man has come!

TEN. *mf* *cresc.* The man has come! The man has

BASS. *mf* *cresc.* The man has come! The man has

accel. *cresc.*

KING. *f*. come!

T.C. *f*. come!

SOP. (1st girl col. Sop. I.) *ff*. The man has come that

ALTO. The man has come! The man has come that

TEN. come! The man has come that

BASS. come! The man has come that

KING.

T.C.

SOP. keeps his head _____ And ma-dam has lost her own in - stead *accel.*

ALTO. keeps his head _____ And ma-dam has lost her own in - stead *accel.*

TEN. keeps his head _____ And ma-dam has lost her own in - stead *accel.*

BASS. keeps his head _____ And ma-dam has lost her own in - stead

8..... *accel.*

Allegro moderato.

SOP. — And that's the end of the sto - ry!

ALTO. — And that's the end of the sto - ry!
(disappointed.)

TEN. — And
(disappointed.)

BASS. — And

SOP. — A wed-ding! A wed-ding! A

ALTO. — A wed-ding! A wed-ding! A

TEN. — A wed-ding! A wed-ding! A

BASS. — that's the end of the sto - ry! A wed-ding! a wed-ding!

that's the end of the sto - ry! A wed-ding! a wed-ding!

22

SOP. — wed-ding! Hur-rah! Hur - rah!,

ALTO. — wed-ding! Hur-rah! Hur - rah!,

TEN. — Hur-rah! Hur-rah! Hur-rah!,

BASS. — Hur-rah! Hur-rah! Hur-rah!

SOP.

ALTO.

TEN.

BASS.

(*The skeletons fall with a rattling noise.*)

sfp mf

Look at the

SOP.

ALTO.

TEN.

BASS.

mf 3

Look at the bones!

Look at the bones!

A number of gaily dressed young men come running from the garden (L) and dance with the chorus.

cresc.

SOP.

ALTO.

TEN.

BASS.

f

Bones!

SOP. f
Bones! Bones, bones, bones,
ALTO. Bones, bones, bones,
TEN.
BASS.

SOP. Look at them danc - ing there, Now they are jol - ly young gen - tle - men
ALTO. Look at them danc - ing there, Now they are jol - ly young gen - tle - men
TEN.
BASS.

SOP. Once they were skele-tons bare. Bones, bones, bones. Look at them danc-ing there.
ALTO. Once they were skele-tons bare. Bones, bones, bones. Look at them danc-ing there.
TEN.
BASS. Bones, bones, bones. Look at them danc-ing there.
Bones, bones, bones. Look at them danc-ing there.

SOP. Now they are jol - ly young gen-tle-men,

ALTO. Now they are jol - ly young gen-tle-men,

TEN. Now they are jol - ly young gen-tle-men,

BASS. Now they are jol - ly young gen-tle-men,

SOP. Now they are jol - ly young gen-tle-men, Once they were skel-e-tons,

ALTO. Now they are jol - ly young gen-tle-men, Once they were skel-e-tons,

TEN. Now they are jol - ly young gen-tle-men, Once they were skel-e-tons,

BASS. Now they are jol - ly young gen-tle-men, Once they were skel-e-tons,

SOP. skel - e-toms, skel - e-toms, skel - e-toms, skei - e-toms

ALTO. skel - e-toms, skel - e-toms, skel - e-toms, skel - e-toms

TEN. skel - e-toms, skel - e-toms, skel - e-toms, skel - e-toms

BASS. skel - e-toms, skel - e-toms, skel - e-toms, skel - e-toms

(The crowd all talk, laugh and dance.)

(The crowd all link, laugh and dance.)

SOP. bare.
ALTO. bare.
TEN. bare.
BASS. bare.

24

HERALD. *(The hubbub dies down.)*
Si - lence! Si - lence!

HER. *senza tempo*
His Maj-es-ty the King in-vites you all to feast with-in the Pal-ace!

Allegro moderato.

SOP. *f* A wedding! *f* Hur- rah! Hur-

ALTO. - - - - - Hurrah! Hur- rah!

TEN. *f* A wedding! *f* Hurrah! Hur- rah!

BASS. *f* Hurrah! Hur- rah!

Allegro moderato.

cresc.

(The crowd pass slowly into the Castle past John and the Princess.)

SOP. - rah!

ALTO. - rah!

TEN. - rah!

BASS. - rah!

mp

stacc.

Glockenspiel.

25

Musical score for piano, page 229, measure 25. The score consists of two staves. The top staff is for the Glockenspiel, showing eighth-note patterns. The bottom staff is for the piano, with bass notes in the bass clef and treble notes in the treble clef. The key signature is one flat, and the time signature is common time.

Musical score for piano, page 229, measure 26. The score consists of two staves. The top staff shows eighth-note patterns. The bottom staff shows bass notes in the bass clef and treble notes in the treble clef. The dynamic marking 'mf' is present.

Musical score for piano, page 229, measure 27. The score consists of two staves. The top staff shows eighth-note patterns. The bottom staff shows bass notes in the bass clef and treble notes in the treble clef.

Musical score for piano, page 229, measure 28. The score consists of two staves. The top staff shows eighth-note patterns. The bottom staff shows bass notes in the bass clef and treble notes in the treble clef. The dynamic marking 'cresc.' is present.

26

stacc.

Musical score for piano, page 229, measure 29. The score consists of two staves. The top staff shows eighth-note patterns. The bottom staff shows bass notes in the bass clef and treble notes in the treble clef. The dynamic marking 'f' is present. The instruction 'col Ped.' is written below the bass staff.

Musical score for piano, page 229, measure 30. The score consists of two staves. The top staff shows eighth-note patterns. The bottom staff shows bass notes in the bass clef and treble notes in the treble clef. The dynamic marking 'dim.' is present.

(The Princess and John are alone on the steps. The T.C. alone in the centre.)

Poco più lento.

JOHN. *(to the T.C.)*

Come in with us!

PRINCESS.

Will you not come with us?

27

(The T.C. does not move.)

(Festive noises, clinking)



of glasses are heard within the palace.)

SOP.

ALTO.

TEN.

BASS.

CHORUS. (within) *f*

Oh

Oh

rall.

Piu lento.

SOP.

ALTO.

TEN.

BASS.

where and oh where is lit-tle John the Great? Lit-tle John the bold and bon-ny? Oh

where and oh where is lit-tle John the Great? Lit-tle John the bold and bon-ny? Oh

Piu lento.



SOP. where and oh where is lit-tle John the Great? Has an - y - bo - dy here seen Johnny?

ALTO. where and oh where is lit-tle John the Great? Has an - y - bo - dy here seen Johnny?

TEN. where and oh where is lit-tle John the Great? Has an - y - bo - dy here seen Johnny?

BASS. where and oh where is lit-tle John the Great? Has an - y - bo - dy here seen Johnny?

28

Più mosso.

JOHN. ——————

JOHN. ——————
Oh come! This feast, This
SOP. ——————
Johnny!
ALTO. ——————
Johnny!
TEN. ——————
Johnny! Johnny!
BASS. ——————
Johnny! Johnny!

28

Più mosso.

JOHN. *mf*
pal-ace, All this king-dom is yours no less than mine.

JOHN. *Adagio. (♩ = ♩) con molto espressione*
You are my friend, my Trav-el-ling Com-pa-nion,—

JOHN. *(♩ = ♩)*
The true winner of all my for-tune. Come!

JOHN. *(awed)*
Come! You
T. C. T. C. *p*
I can-not come!

JOHN. can-not?

T. C. *p* I must leave you!

colla parte *p*

Poco piu mosso. Tempo del Atto I.

PRINCESS. (*clinging to John.*)

PRIN. *mp* Oh his voice is strange — with hid-den mean-ing!

T. C.

29

PRIN.

T. C. Whence I came Thith-er I must re - turn.

29

JOHN.

Re-turn?

Oh! whith-er?

(The T. C. looks lovingly)

30

at them, turns away and goes slowly through the gate into the distance. The stage darkens somewhat,

and the Church Scene, as in Act I. Scene I. becomes visible at the back, with the bier and the dead man

lying on it.)

(d = d)

poco a poco dim.

pp

31

(The curtain falls slowly.)

Distant Bells

col Ped.

un poco più lento che d)

pp

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